

Typewriting Techniques

AND SHORT CUTS

WITH 10-MINUTE TIMED WRITINGS

by

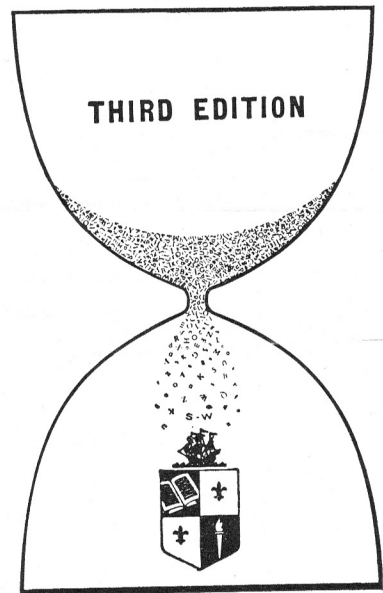
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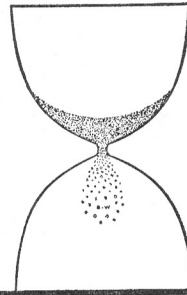
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Preface



Facility in typewriting opens the door of job opportunity for thousands of young people each year, while increased efficiency in the use of the typewriter on the job contributes to job competence. The purpose of *Typewriting Techniques and Short Cuts* is therefore twofold: (1) to assist in the initial preparation of persons for office work and (2) to aid in improving their performance after they are employed in the business office.

Many persons acquire a knowledge of the typewriter; that is, they learn the location of the keys and the operation of the basic service mechanisms. This is a fine thing in itself, but it is not enough. Techniques of typewriting can and should be perfected, for truly it is through the refinement of operating techniques that high-level skill is developed. Typewriting techniques and effective ways to improve them, therefore, are the central theme of the practice materials included in this book.

Typewriting Techniques and Short Cuts, Third Edition, is a thoroughgoing revision. The forty technique-centered lessons are organized into three major divisions: (1) Background Information, (2) Typewriting Techniques and Conditioners, and (3) Short Cuts to Typing Efficiency. A fourth division, Prescriptions, consists of prescription drills designed to correct persistent stroking errors.

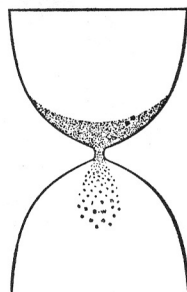
The new page size was selected to permit line-for-line typing of the practice material, eliminating the student problem of listening for the bell during timed practice. The new easel-back design of the cover, together with the larger page size, improves the readability of the new edition. In addition, standard five-stroke word scales have been added to the writings to reduce the time required to determine words-a-minute rates. Thus, the new Third Edition includes a number of features that will increase its usefulness to students in the classroom and to those who attempt self-improvement.

The speed-with-control timed writings in the new Third Edition have been reduced from fifteen to ten minutes in length. This was done because studies show that 15-minute writings are rarely given as part of pre-employment tests and that typists on the job rarely type for more than ten minutes without interruption. The new 10-minute writings provide for a range in speed of 60 to 80 words a minute *without* repeating any portion of the copy. Thus, a more accurate measure of a student's actual performance level is possible.

This book of carefully written practice materials will prove valuable to the office worker in government or in private business and to the personal typist. Integration of practice material and techniques provides a scientific approach to the improvement of operating techniques, the development of effective short-cut procedures, and the production of more accurate copy in less time.

L.F.M.
J.F.D.

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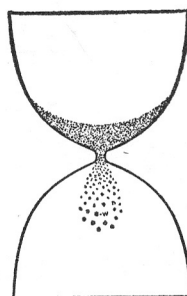
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Division IV Prescriptions

The prescription drills on pages 98 to 106 are designed to correct recurring errors in stroking. From his error analysis chart, the student determines the prescription drill he needs to practice. For a detailed index of prescription drills, see page 99.

General Instructions



The purpose of this book is to provide instructional copy with a systematic practice plan for the improvement of basic typewriting skill and to encourage an understanding of how to use that skill efficiently. Each lesson consists of the following sections:

Section A. Error-Prevention Practice

1. Word Control
2. Sentence Control

Section B. Selected-Speed-Goal Practice

Section C. Speed-with-Control Timed Writing

Section D. Follow-Up Exercise

The suggested practice time, the purpose, and the procedure for each lesson are as follows:

Section A Error-Prevention Practice (8 minutes per lesson)

- Purpose:**
1. To limber up the fingers.
 2. To prevent errors through advance practice of key words used in the Timed Writing.
 3. To increase rate within the limit of accuracy.

- Procedure:**
1. Type the first line of the word combinations listed under Word Control.
 2. At the maximum rate with which accuracy can be controlled, retype the line until all hesitations have been eliminated.
 3. Proceed to the next line and repeat the procedure.
 4. Type the first sentence listed under Sentence Control; then proceed as in 2 and 3 above.

Section B Selected-Speed-Goal Practice (5 minutes per lesson)

- Purpose:**
1. To preview the instruction given in the Speed-with-Control Timed Writing for that lesson.
 2. To increase gross speed.

- Procedure:**
1. For the first lesson, set a gross rate goal at your estimated highest speed. After the first lesson, set a gross rate goal 3 to 5 words a minute above that attained in the previous lesson.
 2. Type from the first line of copy until you achieve your rate goal as marked for 15 seconds of typing.
 3. When your 15-second rate goal is reached on all sentences, use the same rate goal for 30 seconds of typing.
 4. Whenever you exceed your rate goal, set a new one 3 to 5 words higher.

Section C Speed-with-Control Timed Writing (22 minutes per lesson)

- Purpose:
1. To provide students with an opportunity to build typewriting speed, accuracy, continuity, and endurance into a compact skill.
 2. To give progressive instruction in the basic techniques of typewriting and in short cuts to typewriting efficiency.
 3. To furnish informative copy for practice typing and for the measurement of typing rates.

- Procedure:
1. Insert the paper, set the margins for a 70-space writing line (plus bell allowance), and get ready to type.
 2. When the starting signal is given, type the Speed-with-Control Timed Writing for 5 minutes, applying the skill-building technology contained in preceding lessons.
 3. Read and mark the timed writing according to the International Typewriting Contest Rules as shown inside the front cover of this book. Draw a circle around each error. Compute *gross* and *net* words a minute.
 4. Type the writing for 10 minutes and mark it when you have finished. Compute *gross* and *net* words a minute.
 5. Try to assimilate the material in the timed writing as you proofread it.

Section D Follow-Up Exercise (10 minutes per lesson)

- Purpose:
1. To require personal record keeping in order to uncover individual problems and to plot student progress.
 2. To provide special guides for practicing the techniques and procedures contained in the particular lesson.

- Procedure:
1. Recording the Timed Writing
 - a. Record your *gross* words, *net* words, and *errors* on your Progress chart. Follow the instructions on the chart.
 - b. Record *errors* on your two Error Analysis Charts — Typographical and Junk. Follow the instructions on each chart.
 2. Chart Studies*
 - a. Error Analysis Chart — Typographical
 - (1) Analysis: This chart shows the frequency with which typographical errors are made. Examine it after four lessons have been completed. If the same error occurs several times, remedial practice is required. The higher the frequency, the greater the need for correction. Lesson 5 defines “typographical” errors.
 - (2) Remedial Prescriptions: Note the tally marks on your Error Analysis Chart. When 4 or more tallies occur in a particular square, note the combination and apply the Prescription List. For example: If U was struck for Y 4 or more times, apply the prescription for U Y as shown in the Index of Prescriptions on page 99. Practice the prescription until you can type it fluently and accurately.
 - (3) Examine the chart after each Timed Writing and type prescriptions as they are needed.

*One folder containing charts is supplied with each book. Additional charts may be obtained from the publisher.

b. Error Analysis Chart — “Junk”

- (1) Analysis: Note which “junk” errors occur most frequently.
- (2) Remedial Treatment: Review Lesson 4 on “junk” errors. This and other lessons will point out the cause of your errors and explain how to eliminate them. For example: If capital letters are a frequent source of trouble, the remedy is found in the lesson in this book on the shift key. Practice the remedy until you can type fluently and without committing “junk” error.

c. Typing Efficiency Check List

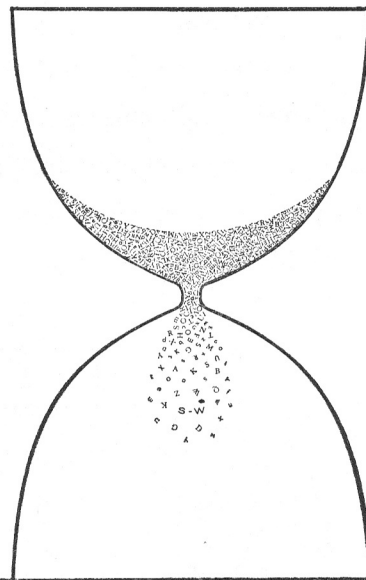
- (1) This Check List identifies areas that can interfere with efficient typing. You should check yourself on this list weekly. Periodically your teacher should verify or correct your observations.

d. Progress Chart

- (1) Your net score on the Progress Chart should show a steady tendency to curve upward. If it does not, the explanation is either that you are putting too much emphasis on accuracy or too much emphasis on speed. You must constantly strive to increase both. Keep your speed goals 3 to 5 words more than you think is your best speed, but be confident that your speed is growing well if your chart shows an average increase of from $\frac{1}{2}$ to 1 word a day. Correct use of your charts and adequate remedial practice will automatically lead to accuracy.

Background Information

DIVISION I



PART A

Typewriters and Typewriting



LESSON 1. HISTORY OF THE TYPEWRITER

Section A Error-Prevention Practice

1. Word Control: Working up to your maximum rate, type the first line of the word combinations listed below. When all hesitations have been eliminated, proceed to the next line.

character developments originally reversed scoffed electrically quills
eighteenth scientific visible popping reversed so-called possibilities

2. Sentence Control: Working up to your maximum rate, type the first sentence listed below until all hesitations have been eliminated; then proceed to the next sentence; the next.

The quill writers of the eighteenth century scoffed at the typewriter.

By the twentieth century many scientific developments were popping up.

The so-called electrically operated machine had visible possibilities.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

The following marked copy measures rate a minute for either 15 seconds (above the line) or 30 seconds (below the line) of typing. Set a rate goal for 15 seconds of typing, for example, 52 words a minute. Check time and then type from the first line of copy until you reach the point marked for your selected rate. Check the time again. If your time was less than 15 seconds, you exceeded your goal

and should set a higher one. If more than 15 seconds passed, you failed to reach your goal. When you have achieved satisfactory rate goals on all the sentences in the copy, change to 30 seconds of typing. (*The rate can be increased above 56 by repeating the same line up to the desired point. Thus, for 15 seconds of typing — 80 will be 56 plus 24; for 30 seconds of typing — 80 will be two lines at 28 plus 24.*)

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

The typewriter has had a tremendous influence on the progress of many.

We have benefited from the several scientific developments this month.

You will enjoy your typing skill; it is easier than writing in pencil.



U. S. National Museum
Remington (Sholes) Typewriter — 1873



IBM Corporation
IBM Executive Electric — 1960

Section C Speed-with-Control Timed Writing

Type a 5-minute timed writing followed by a 10-minute timed writing.

Early in the eighteenth century, man conceived the idea of a machine that would write like print. During this century an engineer was granted a patent for a writing machine. However, no designs of this early model remain. Men continued to develop plans for a machine that would write like print until, in the year 1873, the first workable machine came into existence. A man named Christopher Latham Sholes developed this first machine, which can be seen in the Smithsonian Institute in our nation's capital.

The type machine or "typewriter," as it came to be called, met the cool reception that often greets new ideas. People laughed and scoffed and said that the gray goose quill of their fathers was good enough for them. It is true that by modern standards the first machines were very unusual. The platen, mounted above the type bars, formed a sort of crude diameter for the type bars, which hung downward in a circle and produced typing on the under side of the platen. To see what had been written, the typist had to stop and turn the paper up. The machine wrote only in capital letters. There were no small letters as on modern machines. Those first machines were not a huge success.

TOTAL
WORDS

13
27
41
55
69
82
96
102
115
128
141
155
169
184
198
212
226
239

People with vision, seeing great possibilities, worked for improvements. The first major improvement was visible writing. Instead of popping up underneath the platen, the type bars were so arranged that they would strike the platen in front, so the typist could see every letter as soon as it was written. Then came the capital shift. Some inventor found a way to place two characters on a single type bar. This enabled the typist, through the use of the shift key, to type either a small or a capital letter, whichever was needed. The addition of electric power was another major improvement. An electrically powered machine produces uniform type impressions, no matter how hard the key is hit; and it has a key with which to return the carriage while the hands remain in the home position.

The creation of a new simplified keyboard is an interesting development that has been made to solve the typist's problems. The so-called standard keyboard, with minor changes, is the same keyboard that was originally developed by Sholes. He arranged his keyboard primarily to solve certain mechanical problems. The new simplified keyboard, scientifically designed through the use of time and motion studies, has been shown by experience to make typing easier to learn, faster, less fatiguing, and more accurate. The inventor of the simplified keyboard has also developed a special keyboard for persons with only one hand. The keyboard for the right hand is the reverse of that for the left hand.

Today, business and government would bog down without typewriters. The modern office uses not only the standard typewriter but also such special ones as the wide-carriage typewriter, the fanfold machine, the justifying typewriter with which to make the right-hand margin even, the proportional-spacing machine that spaces like print, and many others. Millions of individuals who have learned to type would not now be content with their grandfather's gray goose quill. For many purposes, handwriting is as outworn in these modern times as is the picture writing of centuries ago.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter your gross and net rates and errors for each writing on your Progress Chart.
2. Study the various charts until you are certain what they will show. Read the directions printed (1) on each chart and (2) in the General Instructions on pages viii and ix.



Section A Error-Prevention Practice

(For Instructions, see Section A, Lesson 1)

1. Word Control

decisions handwriting planning typewriting required enrolled fatiguing
exclusively specifications stenographer valuable interested manuscript

2. Sentence Control

She enrolled in typewriting in order to learn to type her school work.
Most stenographers will eliminate all fatigue when typing manuscripts.
They are required to make decisions before writing the specifications.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

(For Instructions, see Section B, Lesson 1)

• 4 8 12 16 20 24 28 32 36 40 44 48 52 56
 2 4 6 8 10 12 14 16 18 20 22 24 26 28

My goal in typewriting is to become an expert typist during this year.
Intelligent daily practice will insure success for those in our class.
Typing is useful for school and work, and it has varied personal uses.

Section C Speed-with-Control Timed Writing

(For Instructions, see Section C, Lesson 1)

The ability to type will prove to be an asset in many ways. Goals
of careful and correct work set for all typing help you develop worthy
habits. These habits aid you in coming to right decisions, not only in
typing but in your other school subjects as well.

A person who does not plan well usually has difficulty arriving at
good results. Right now you are planning for the future, and you are
learning things that will aid you to arrive at your goal. Most modern
young men and women strive for definite goals, and you will do better
work if you set your goals at a high level. You have reasons for taking
this course in typewriting. Perhaps this is a required course, or you
may have enrolled because one of your friends did so. Anyway, here you
are; and you are off to a good start.

But wait. Are there not better reasons for being in this class?
If not, possibly you should drop out of the class and take up something
more likely to be valuable later on.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL
WORDS

14

28

42

52

66

80

94

108

122

136

150

157

171

185

192

206
220
234
248
262
276
288
302
316
330
344
358
372
386
400
414
428
442
452
466
480
494
508
522
536
550
563
577
591
605
619
633
647
653

If you plan to work in an office, your employer will be interested in your ability to type well. Some workers make their living almost exclusively by typing the letters, contracts, memos, specifications, and manuscripts without which business and industry would be slowed down. For years to come, many people will earn their living and do their part of the world's work on the typewriter. In fact, several million persons are employed as typists and stenographers in this country.

Employment as a typist or stenographer may not be in your plans. Even so, at least three valuable things are in prospect for you if you are a good typist. The first is the use of typing as an aid to your chosen work. You may become a druggist. If you do, you'll need to type labels for bottles and boxes of medicine. If your shop is small, you may not employ a typist; and you will have to write all your orders and answer your letters yourself. In that case, are you going to use the slow method and write in longhand, or will you use the modern streamlined method and type your letters and orders? Which do you think will create the better impression of you and your business? Variations of this use of typing will apply in banks, law firms, schools, beauty parlors, sales agencies, grocery stores, and so on.

Typing can be put to use right now. Have you thought of the way the eyes of your economics, history, and English teachers would light up if you turned in your next theme or term paper in nicely typed form? Students who know how to do their written work on a typewriter generally get better marks than those who do not. What is more, they are better students because they have more time to read, think about, and revise their written work. Handwriting at fifteen words a minute soon becomes tiring and illegible. Typewriting at fifty words not only is three times as fast, looks better, and is more legible than ordinary handwriting; but it also can be continued for hours without undue fatigue.

Finally, there is the pleasure your legibly typed letters can give your friends. If you type at least three times as fast as you write in longhand, you can type three times the number of letters in the time you now devote to writing your friends. You will have happier friends, and you'll have many more of them.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

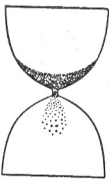
If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter your gross and net rates and errors for each writing on your Progress Chart.
2. Using the first paragraph of this Timed Writing, write for one minute in longhand. Then, type the same material for one minute. Which is faster? Which looks better? Which is less fatiguing?

PART B

Analyzing Your Skill



LESSON 3.
TIMED WRITING
POINTERS

Section A Error-Prevention Practice

(For Instructions, see Section A, Lesson 1)

1. Word Control

grinding extra initial handling cylinder reverse dragging twirl energy
seconds systems commences crooked straightens useless thumbs conserves

2. Sentence Control

Twirl the paper into the machine; avoid grinding the cylinder noisily.
Extra care in handling materials will conserve energy for useful work.
Although a crooked paper straightens easily, extra care will avoid it.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

(For Instructions, see Section B, Lesson 1)

4 8 12 16 20 24 28 32 36 40 44 48 52 56
2 4 6 8 10 12 14 16 18 20 22 24 26 28

You will increase your typing speed by saving time on paper insertion.
Gain extra time and words by using the paper-reverse system for tests.
Study your motions and strive to eliminate the extra ones immediately.

Section C Speed-with-Control Timed Writing

(For Instructions, see Section C, Lesson 1)

When typing a timed writing, our goal is to type as many perfect words in a minute as we can. We practice daily the correct procedures of paper handling to gain seconds; because in the time we waste grinding the paper around the roller or in looking up to see if it is straight, we can type extra words.

When typing a timed writing or when typing in a contest, there are certain things we must do if our handling of paper is to give us more seconds for typing. Before we begin to type, we get everything ready. First, we must number and/or initial all of the pages and mark them on the right-hand side about an inch from the bottom. Second, we must fan out the papers and place them next to the machine, so they can be picked up easily and quickly. Finally, we must set the paper against the guide and spin the first sheet of paper into the machine

TOTAL WORDS
13
27
41
55
60
73
86
100
114
128
141
155
169

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

with one twirl of the cylinder knob. Then we start typing when the signal is given. We continue typing until we come to the mark near the bottom of the sheet. We then know it is time to think about putting in a new sheet.

You may prefer to use the paper-reverse system. If you use this system, you must use two sheets of regular paper. When you finish typing the last line on the first sheet, return the carriage and bring your right hand to the right cylinder knob while you move your left hand from the carriage-return lever and take hold of the paper. Place your four fingers behind the sheets and your thumb in front of the typed sheet. Without changing the position of the paper or your hand, give the cylinder knob a twirl, drop the bottom of the sheets back against the paper table down to the feed rolls, and spin the sheets into the machine within an inch of the top. Return your hands to the home row and commence typing at once. You can do this in three counts. One, return the carriage; two, spin out the paper and drop the paper back against the paper table; three, spin the paper to the writing line and commence typing. Because you assemble the two sheets with the bottom of the first to the top of the second, your second sheet is now in writing position with the bottom marked in the correct place.

If your test is long or if you are a fast typist, you may wish to change your paper one sheet at a time. If you use the single-sheet method, you will want to place a backing sheet around the cylinder and fasten it with Scotch tape, so you won't have to handle a backing sheet with your single sheet. When you come to the bottom of the page, simply return the carriage and spin out the sheet. Let the paper drop behind the typewriter. Don't worry if it goes on the floor—your papers are numbered and marked with your initials and you can pick them all up later and assemble them in order. As you spin out the paper with your right hand, your left hand has already picked up a new sheet and placed it on the paper table ready to spin into the machine. You can do this in three counts. One, return the carriage; two, spin the paper out with the right hand and bring up a new sheet with the left hand; three, turn in the new sheet.

Decide on which method you find easier and the one that will save you the most time. Perfect this method until you can change your paper in about one second. Some typists actually return the carriage with a dragging motion, stop and look up at their paper and then take their paper out of the machine, turn it around, look at it, and finally grind the fresh paper into the machine. It often goes in crooked, so they stop to straighten it, lose their place, and then spend time looking for

it. By the time they find their place, more than a whole minute has gone by. If they are typing at forty words a minute, there are two hundred strokes that they could have written while glancing at their paper and making the other useless motions. So learn to conserve your time and energy by cutting down on the motions you use for handling paper. Spend that time in typing.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter gross and net rates and errors on your Progress Charts.
2. Practice changing paper by using the single-sheet method as described in the above Timed Writing. Place a backing sheet around the roller.
3. Practice changing paper by using the two-sheet paper reverse method as described in the above Timed Writing.
4. In both the exercises practice spinning the cylinder knob so that one twirl brings the writing line within an inch of the top of the sheet.



LESSON 4.
ANALYZING "JUNK"
ERRORS

Section A Error-Prevention Practice

(For Instructions, see Section A, Lesson 1)

1. Word Control

omitting transposition technique hurried relax rhythm sequence collide
beginner automatically accurately particular crowding syllable operate

2. Sentence Control

Errors of omission and transposition require particular attention now.
If beginners strike keys in hurried fashion, those keys might collide.
As you relax, you type with better rhythm and with much more accuracy.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

(For Instructions, see Section B, Lesson 1)

4	8	12	16	20	24	28	32	36	40	44	48	52	56
2	4	6	8	10	12	14	16	18	20	22	24	26	28

I will eliminate most of my errors with a little intelligent practice.
If you want to reduce transposition errors, read the copy more slowly.
I can use the space bar properly and not have missing or extra spaces.

"Junk" errors are errors that are caused by a lack of the basic techniques of typewriting. A typist who does not type with relaxed, even stroking may type an extra letter or omit a leter. Omitted spacesand extra spaces are caused by poor use ofthe sp ace bar. Transposing, or rearranging the sequence of letters or wrods, comes from typing or reading too fsat. Poor operation of the shift key results in a capital letter or symbol that is not clear cut or is not on the line. Piling occurs when too many strokes are made after the warning bell has sounded. Uneven stroking of the keys can cause crowding, a condition when two or more type bars collide or when two keys are struck so close together that one typed letter touches anoth er.

Kinds of "Junk" Errors

Section C Speed-with-Control Timed Writing

(For Instructions, see Section C, Lesson 1)

	TOTAL WORDS
Most persons agree that it is better to do something, even if errors are made, than to do nothing at all. Surely, if one starts out to learn typewriting, he will make errors. Common errors such as inserting extra letters or omitting letters or words, errors of spacing, transposing, piling, crowding, and others may be known as "junk" errors. The way to correct these errors is to improve your basic techniques.	14 28 42 56 70 82
Hurried or nervous stroking results in extra letters. Take more time to be precise in your stroking. Practice for definite and even stroking. Relax arms and hands by letting them hang straight down beside your chair for a moment. This will help develop your hand and arm control.	95 110 124 138
Errors of omission result from poor timing or from faulty reading. The omission of a letter without leaving a space indicates that you	151 165
1 2 3 4 5 6 7 8 9 10 11 12 13 14	

simply failed to strike a key. But if you omitted a letter and left a space, then you struck the key too lightly; and, although the key caused the carriage to move, it failed to print. The remedy lies in relaxation and rhythm. Omitting a syllable, word, phrase, or line is caused by faulty reading. This kind of error is corrected by typing more slowly, by adjusting your copy to the proper eye level, or by improving your light.

Omitted spaces and extra spaces are caused by poor use of the space bar. A missing space indicates that you did not stroke the space bar at all, that you stroked the space bar at the same time that you stroked the last letter of a word, or that you did not strike it hard enough. An extra space results from riding the space bar or from stroking it too heavily. You must learn to touch the space bar only when you need it and to stroke it with the same timing and quick, definite pressure that you use on any key.

To reverse or rearrange the sequence of letters or words is called transposing. The transposition of letters comes from typing or reading too fast. When you are a beginner, you must read, think, and type each letter separately. As you improve, you can read, think, and type in syllables and later in words, and perhaps in phrases. To avoid transposing letters, you must learn to type automatically and accurately only as fast as your thinking processes permit. At any one time, you can type at only a specific net rate.

A poorly typed symbol or capital letter is one that is not clear cut or is not on the line. Correction of this type of error lies in the proper use and timing of the shift key. Careful practice is the answer.

Piling is the typing of one letter on top of another. Count the number of letters that can be written on your particular machine after the warning bell sounds. Then type no more than that number after you hear the bell.

Crowding occurs when two or more type bars collide or when two keys are struck so close together that one typed letter touches another. Typewriters are made to operate faster than anyone can type evenly. Therefore, crowding comes from uneven stroking of the keys. Rhythm at whatever speed you are able to type will avoid crowding.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter gross and net rates and errors on your Progress Chart.
2. Record "Junk" errors on your Error Analysis Chart.



Section A Error-Prevention Practice

(For Instructions, see Section A, Lesson 1)

1. Word Control

discover eliminates systematic column opposite preceding typographical
applies substitutions thermometer remedial indicator junk concentrates

2. Sentence Control

Typographical and substitution errors are corrected by remedial drill.
You will soon discover that systematic practice will eliminate errors.
She concentrates and applies the principles of many preceding lessons.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

(For Instructions, see Section B, Lesson 1)

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

Discover your errors; learn how to eliminate and prevent them at once.
Your chart should be an indicator and a thermometer of rapid progress.
He will find that daily remedial practice will be a great help to him.

Section C Speed-with-Control Timed Writing

(For Instructions, see Section C, Lesson 1)

Accuracy is a worthy aim in all that you do. To be accurate, you
must discover and eliminate your errors; and this applies to typing, as
it does to all things in life. It is not easy to typewrite accurately,
but systematic practice can accomplish it. This writing tells you how to
make a game of it.

To improve your accuracy, you must recognize your error pattern.
The best way is simply to keep score. Every day when you have finished
a timed writing, you must go back over it and circle all of your errors.
Then, in the right place on your error chart, you must make a mark for
every error that you have made. Also, on a separate sheet, make an error
word list. Write in one column each word in which you made an error;
and in a second column, opposite each error word, write the phrase con-
sisting of the word preceding the error word, the error word itself, and
the word following the error word.

TOTAL
WORDS

13
27
41
56
60
72
87
101
115
130
143
158
172
179

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

The purpose of keeping score in two ways is that with your error chart you can let the score add up from day to day, while with your error word list you have something to work on right away. When your score adds up from day to day and you study it at intervals, you find what errors you make most often and what progress you are making to correct them. Your chart also shows you at all times whether your errors are typographical, as where you substitute one letter for another, or whether they are simply "junk" errors, such as extra letters, omissions, space errors, transpositions, poor upper-case characters, piling, crowding, and machine errors.

The score you have made may be used helpfully in the following way. Total the score on the error chart after you have recorded the errors contained in the first four timed writings. Then determine into what patterns your errors fall. Suppose you made ten transpositions, eight letter substitutions, four crowds, five poor capitals, three space errors and two piles. You will have a total of thirty-two errors, of which eight are typographical and the remainder are junk errors. Such a score would indicate at once that although you know your keyboard and stroking fairly well and that you concentrate on your work, you don't understand many of the basic techniques of typewriting; or you are careless and indifferent in the way you use them. Suppose, however, that your score shows a total of thirty-five typographical errors and fifteen junk errors. The conclusion would be that your principal trouble was either lack of steady concentration on your work or insufficient mastery of the precise location and stroking of each letter.

Your score will show you not only which kind of error is causing you the most trouble, but it will also tell you on what reaches you are weakest and whether your basic typing techniques are faulty.

The second examination of your total score should be made after you have completed two more timed writings, or, if you have been very accurate, after four. Your record keeping will show you at a glance how accurately you are typing, and it will be an indicator and a thermometer of your progress.

Your typographical errors will need daily remedial practice. The words and phrases recorded on your error word list, together with the sentences which you compose, will be most helpful for this purpose.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

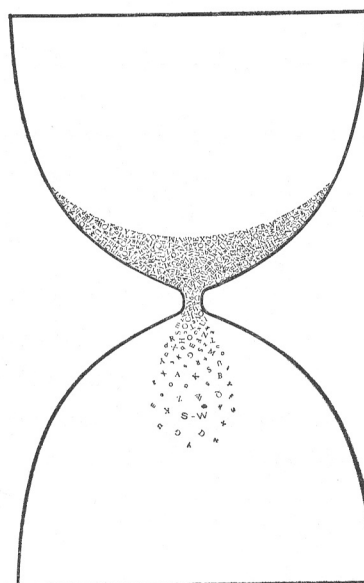
If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter gross and net rates and errors for each writing on your Progress Chart.
2. Record "Junk" and Typographical Errors on your Error Analysis Charts.

Typewriting Techniques and Conditioners

DIVISION II



PART A

Basic Techniques
in Typing



LESSON 6.
THE IMPORTANCE
OF GOOD
TECHNIQUES

For each section in the remaining lessons in this book, follow the instructions given with the corresponding section in Lesson 1.

Section A Error-Prevention Practice

1. Word Control

accidents dictation information challenge amazement remarkable rapidly
technique intelligence dividends discovered defeat faithfully succeeds

2. Sentence Control

She accepted the challenge, and to her amazement she rapidly improved.
His intelligence showed him that one can succeed by faithfully trying.
Correct technique will pay dividends in dictation or in straight copy.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4	8	12	16	20	24	28	32	36	40	44	48	52	56
•	•	•	•	•	•	•	•	•	•	•	•	•	•
2	4	6	8	10	12	14	16	18	20	22	24	26	28

He can type a whole page without glancing at his fingers or the paper.
Everyone in the class was able to apply correct technique in the test.
Train yourself to type the correct way and keep your mind on the work.

Section C Speed-with-Control Timed Writing

Typing with only two or three fingers of each hand was common at the
turn of the century. Schools teaching typewriting used the two- or
three-finger method until an accident happened which changed the course
of typewriting history. This change started when a young man was told
that his boss had seen a girl taking direct dictation and that she had
used all of her fingers without looking at the keyboard. The young man
accepted this information as a real challenge. He made up his mind that
if a girl could type without looking at the keys and could use all of
her fingers, he could do so too. He practiced every day with care and
courage. Before the end of the year, he was typing over ninety words a
minute without looking at the keyboard and was using all of his fingers.
Some two years later he met the girl of whom he had been told, and to
his amazement he learned that she did not actually operate the machine

TOTAL WORDS
14
27
41
55
69
83
98
112
126
140
154
168
182

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

	TOTAL WORDS
without looking at the keyboard. The story was all an error. Nonetheless, the course of history was changed by his remarkable achievement.	196
Pamphlets were soon published setting forth the new ideas of using ten fingers instead of two or three in learning to type. Private typing schools were soon popping up all over the country. Teachers were using these new ideas, and students were taught to use all of their fingers and to use them without looking at them. Thus began the touch system in the teaching of typewriting.	210
There are now many typists who can work easily, rapidly, and accurately by touch. How can that kind of skill be attained?	224
Have you ever talked to a famous champion or artist? If you have, you discovered that the only way to become an expert is through practice and the use of correct techniques. So it is with many sports. So it is with typewriting. How you type is ever so much more important at first than what you type or how much. If you use correct techniques, you will continue to improve. But if you are content to type in just any old way, you will always be just any old kind of typist.	238
Good teachers have always said that there is no use in imitating the technique of failure. That applies to typewriting. To be an expert typist, you can and should learn to work like one. You must work hard and faithfully, putting system and intelligence into your practice and having faith in your ability to succeed. You know that if you went out on the tennis court to play a match game, your attitude should not be one of fear or defeat. You should go prepared and determined to win. If you have the same feeling about your typing, you will find it will pay dividends. Becoming an expert will be easy and, what is more, it will be lots of fun.	252
It is fun to play a game only when you know its rules. The same is true in becoming an expert typist. To understand and use correct technique is basic. Systematic and regular practice, with a firm belief in yourself, comes next. If sometimes you have poor luck, you must not give up. Complete each lesson as set forth in this book, and you will be surprised at the progress you will make.	266
1 2 3 4 5 6 7 8 9 10 11 12 13 14	280
	287

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter gross and net rates and errors for each writing on your Progress Chart.
2. Record errors on your Error Analysis Charts — Typographical and Junk.
3. Study your Progress Chart. Note the direction of the curve for the net score. The curve should be starting upward.



Section A Error-Prevention Practice

1. Word Control

parallel upward curve followed cushioned get-away directly experiments
smudgy simultaneously succeeding continuous positively decisive upward

2. Sentence Control

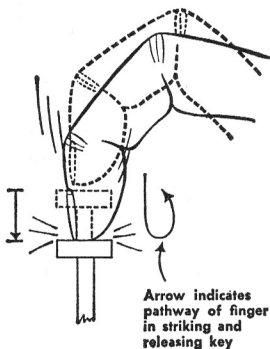
In the beginning, continuous finger exercises strengthen your fingers.
The cushioned part of my fingers is curved and directly over the keys.
Be positively decisive at the beginning and on succeeding experiments.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

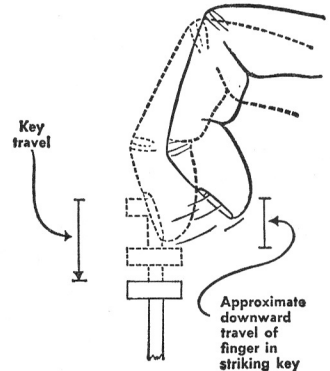
•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

The figure-eight drill should develop your finger agility and control.
You will succeed if you maintain correct position in all of your work.
If your strokes are flashes, then your typing will be at a fast speed.



1 — (Illustration at left) Each key should be struck with a firm, sharp stroke and released quickly. Keep most of the stroking action in the fingers; hold the hands and arms quiet.

2 — (Illustration at right) The finger is snapped *slightly* toward the palm of the hand as the key is released. The finger does not follow the key all the way down; striking and releasing a key should be thought of as one motion with the release motion started almost at the same instant as the downward motion of the finger.



Stroking of keys

Section C Speed-with-Control Timed Writing

How well you stroke the keys is fundamental to how well you type.
You must first build a strong foundation for your later skill. So practice well what you learn in this lesson.

Good stroking technique depends upon correct position of wrists, arms, hands, and fingers. Let us preview what we will discuss in a later lesson on correct position. We learn that if you just drop your hands to your sides, relax, and then, without making any other change, place your hands over the keyboard with your finger tips resting lightly over

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL WORDS
13
27
35
48
63
77
91
105

the home row of keys, you will have your correct typing position. We learn that in this position you will find your forearms and wrists forming a straight line, parallel with the upward slant of the keyboard. The fingers and back of each hand form a natural curve or half circle, and the cushions of your finger tips lightly touch the home-row keys. This position is the one to maintain at all times.

What is a typing stroke? Some beginners think it is a push; and some advanced typists pound, drive, or even hold the key. You will see typists use much hand and wrist motion. A typing stroke is none of these actions, however. It is a fast, continuous, curved movement of a single finger, in which the cushioned finger tip makes swift, decisive contact with the key, followed by a quick, definite get-away. The result is a flash of the key against the paper.

Perhaps if you examine the construction and operation of the keys on a standard machine, you will understand better why it is not necessary to push, pound, or drive the keys to the bottom point or to hold them there. Each key is an arrangement of springs and levers; and only a light, definite touch is needed for complete and perfect operation. A few experiments will demonstrate the point. If you push a key forcefully all the way down and hold it there, the type bar will go up and strike the paper; but the imprint will be heavy and smudgy and perhaps double. If you push down succeeding keys simultaneously with each hand, you will find that the type bars clash. If you touch the keys very lightly and let go, the carriage may move forward a notch without any imprint appearing on the paper; or the imprint may be too light and indistinct. If you strike the key very hard and let go, the imprint will be too deep and dark; and there may even be a hole in the paper. With correct stroking the machine works perfectly, and the imprints are as clear and regular as printing.

Here is the way to make a correct stroke. With your hands and fingers in correct position, you move one finger by itself so that the cushioned tip goes directly to the key, strikes it quickly and positively in the center in a downward and inward motion, then leaves the key as though it were red hot, and finally returns directly and quickly to the home position. Your finger tip is like a little hammerhead thrown at the key and hitting it firmly, but not following it down to the bottom. It must strike the center of the key, but it must not cling to the key. You see only a flash as the key hits the paper.

Correct stroking is action confined to the fingers. Perhaps you have seen typists whose hands move up and down as their fingers fly through the air. They may appear to be very fast typists. In fact,

they may be much faster than average. But actually they have some use-
less motions that slow them down and help to bring on mistakes. Learn
to confine your motions to your fingers by practicing each day on some
finger exercise in which you watch yourself type.

In the beginning, strike each key carefully and with confidence,
just as though you were already a fast typist. Leave even pauses be-
tween strokes. At first, you use these pauses to think in advance
which finger is to strike the next key and where. Soon the pauses
become shorter as you learn to turn them into good strokes. Finally
the pauses disappear as you learn to type with correct strokes as fast
as your fingers will go.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

- 1. Enter gross and net rates and errors for each writing on your Progress Chart.
- 2. Record errors on your Error Analysis Charts.
- 3. On the "Typing Efficiency Check List" check the block on Stroking. If you do not have a perfect score on stroking, practice now so you can make the necessary changes in your next regular lesson period.



LESSON 8.
RHYTHM

Section A Error-Prevention Practice

1. Word Control

spurts jerks rhythm technique principle smooth uneven ability capacity
hesitations knowledge combinations slamming typing accurately maximums

2. Sentence Control

If we hesitate, our typing is jerky; and we lose our rhythm and speed.
Typing with rhythm is a delight to see; it is as smooth as a symphony.
Poking at the keys and creeping along makes you a snail, not a typist.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4	8	12	16	20	24	28	32	36	40	44	48	52	56
2	4	6	8	10	12	14	16	18	20	22	24	26	28

Her typing speed will increase if she will concentrate more on rhythm.
Finger exercises should give you the facility to develop faster rates.
The instructions given in your book will point up the need for rhythm.

Jerky or uneven typing will not give good results.
It wastes your time, tires you out, and keeps you from
doing your best work.

SAME COPY TYPED WITH POOR OR JERKY RHYTHM

Jerky or uneven typing will not give good results.
It wastes your time, tires you out, and keeps you from
do ing your best work.

Expert Typists Type with Good Rhythm.

Section C Speed-with-Control Timed Writing

	TOTAL WORDS
If you want to become an expert typist, you must master the art of	13
rhythmic typing. All good workmen tend to pace themselves, and good	27
typists follow the same principle. Jerky or uneven typing will not give	41
good results. It wastes your time, tires you out, and keeps you from	55
doing your best work.	59
You can compare smooth typing to the steady running of an automobile	73
that travels at such a pace that a high average speed per mile results.	87
This pacing beats rushing madly down the highway and slamming on the	101
brakes to go around corners or to allow for slow traffic. Uneven driving	115
results in a worn-out motor and a worn-out driver. The wise driver paces	130
his driving, and a good typist paces his typing. They both know they are	144
making good average time as long as they keep moving. The driver avoids	159
the brakes; the typist avoids the breaks.	167
Smooth, rhythmic typing keeps the carriage moving forward. You can	180
feel it when your fingers flow over the keys without hesitations. In	194
typing, you know, the pause does not refresh; it ruins speed. If in your	209
typing there is too great an interval of time between letters, words, or	223
parts of problems, you will want to set a better pace for yourself.	237
Through practice, you can type fluently, rapidly, and accurately.	250
1 2 3 4 5 6 7 8 9 10 11 12 13 14	

When we speak of rhythm in typing, we do not mean striking the keys with the same type of regularity with which a clock ticks, a bass drum booms, or a toe taps to music. This type of rhythm restricts us to a set pace; it governs our typing movements; it makes progress difficult; and it is monotonous. When we type rhythmically in the true sense, we interpret copy through a typewriter keyboard the way a pianist interprets music through a piano. The pianist plays eighth, quarter, and half notes, for example; and the result is pleasing to the ear. The good typist "plays" his copy the same way, typing short, frequently used words as almost one stroke; but he recognizes the fact that some sections must be typed a little slower and more cautiously.

A good worker knows his capacity, and he works up to it. He cannot satisfy others if he works beyond it or under it. If he works beyond his capacity, what he does will be of poor quality; if he works under his capacity, he will waste time. Whether we like it or not, ability is a total thing. The best workers are those who are fairly good at many things rather than excellent in some and lacking in others. A good worker is constantly adding to his knowledge and polishing his techniques and procedures in order to increase his total capacity. To a typist, this is rhythm at work—the ability to type at maximum capacity, not under or over it.

When someone is paying us to work, he views our efforts in terms of what they cost. Most salaries are calculated by time, so the work we do is constantly being measured by the clock. When we hesitate, pause, or stop completely, the clock keeps up its steady measurement; and costs climb. When we type at our maximum capacity, work flows steadily and consistently through our keyboard and out of our typewriter. There are few hesitations because we are working slowly enough that they are not necessary. There is little lost time because we are working rapidly enough that our motions are truly meaningful. Practice for constancy in your work. You are the only person who can put it there.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter gross and net rates and errors for each writing on your Progress Chart.
2. Record errors on your Error Analysis Charts — Typographical and Junk.
3. On "My Technique Check List" check the block on Rhythm. Does the check list indicate that you should improve your rhythm? If it does, concentrate on rhythm development as you type. Practice with Sentence Control lines; then use improved rhythm as you type future Timed Writings.



LESSON 9.
CARRIAGE-RETURN
LEVER

Section A Error-Prevention Practice

1. Word Control

Underslung extended carriage-return inward catch left-handed technique “lever.” Fundamentally quick wrist clicks rhythmic immediately upright

2. Sentence Control

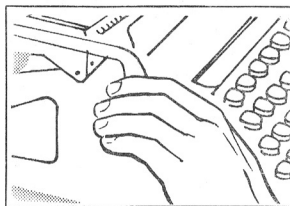
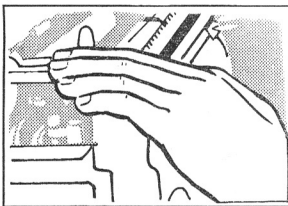
You should know how to manipulate an underslung carriage-return lever. He was quicker with an upright return, even though he is right-handed. Her carriage glides into place as it reaches this “Home-Key” position.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

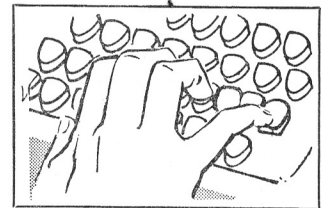
Section B Selected-Speed-Goal Practice

• 4 8 12 16 20 24 28 32 36 40 44 48 52 56
2 4 6 8 10 12 14 16 18 20 22 24 26 28

Her hand leaves the carriage-return lever in line with the left frame. She returns the carriage without taking her eyes from the typing copy. There is hardly a hesitation as the carriage keeps moving right along.



Electric Typewriter: Reach the little finger to the return key, flick the key lightly, release it quickly, and return the finger to its typing position.



Manual Typewriter: Move the left hand, with the fingers bracing one another, to the carriage-return lever and move the lever forward to take up the slack; then return the carriage with a quick wrist and hand motion. Do not let your hand follow the carriage.

Handling the Carriage Return

Section C Speed-with-Control Timed Writing

The best and easiest way is the right way, and this is surely true of the way one types; and how you type includes much more than stroking keys. It includes many things involving correct motions, and not the least of these is handling the carriage return. Returning the carriage at the end of each line is one of those motions that must be perfected.

The part of the typewriter that is used to return the carriage is known as the “carriage-return lever.” You will notice that as the carriage is returned, the line of writing changes or moves up. This fact is responsible for also calling this typewriter part the “line-space lever.”

Like all motions that are made over and over again, there is a best way to carry out the motion for returning the carriage. Using the one

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL
WORDS

13

27

41

55

70

83

97

111

126

139

153

best way will eliminate wasted time and effort. In typewriting, the real secret about motion is to use as little as possible.

It is fundamentally important for you to become accustomed to the carriage-return lever on the typewriter you are using. Every typewriter operates in a different way, and a typist feels "at home" with a typewriter after he has typed on it long enough to catch the "feel" of its mechanism. Begin your practice by moving the carriage to the left, in position to be returned. Then return the carriage gently several times until you get the feel of just how much force to use. Return it just hard enough so that it will glide into position, ready for you to start typing the next line. Do not bang the carriage into place. Such banging allows some machines to print a letter or two in the left-hand margin or to bounce inward one or more spaces. Too light a return likewise may leave blank spaces at the start of the new line.

After you get the feel of the carriage return, check your technique. For the upright type of lever, you should use the first finger of your left hand with the power of the other three behind the first. With the palm downward, the fingers extended and braced to support the first finger, return the carriage with a quick movement of your wrist. Your hand should leave the lever when it is about on a line with the left frame of the machine and should be back on the keys when the carriage stops. If you have an underslung carriage-return lever, your return technique is the same, but the other three fingers are slightly below the index finger instead of behind it. If additional line spaces are desired, then space forward the required number of times as you commence the carriage return, and complete the return as you take up slack for the last space.

Learn to return the carriage by the feel. While keeping your eyes glued to your copy, practice without typing anything and see if you can return the carriage without looking up. Your carriage return should have the feel of a single, smooth movement.

Learn to cut down small delays. Your left hand should leave for the carriage return at the last stroke on the line. Type a few words or strokes of about ten spaces and return the carriage. At the moment the carriage clicks against the right stop, the fingers should be typing the new line. As you cut down delays, you will fit the return into the regular rhythmic pace of your typing.

Practice typing this copy through. Listen to see if the carriage is continuously moving and if you are typing immediately at the beginning of each new line, so that no time or motion is wasted.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter gross and net rates and errors for each writing on your Progress Chart.
2. Record errors on your Error Analysis Charts.
3. On the "Typing Efficiency Check List" check the block on Carriage-Return Operation. If you do not have a perfect score, practice as follows:
 - a. Place the carriage at the extreme left; set the line-space regulator on "1."
 - b. Return the carriage several times to get the feel of just how hard to return it so the carriage will glide into position.
 - c. Place the carriage at the extreme left; return the carriage and watch the left-hand motion.
 - d. Check your left hand to make sure it is back on the home keys by the time the carriage has returned.
 - e. Place the carriage at the extreme left; return the carriage with eyes shut. Repeat. Return with eyes on your copy.
 - f. Place the carriage at the extreme left. Return the carriage and start to type as soon as the carriage reaches the right hand position.
4. Do additional practice as indicated.
 - a. Use the usual 70-space writing line.
 - b. Clear the Tabulator Rack.
 - c. Set a tab at 66.
 - d. At the tab set position of 66, type the words *it glides*.
 - e. Return the carriage and type the words *into position*.
 - f. Tabulate again, type *it glides*; return the carriage, type the words *into position*. Continue as above. Each time the carriage is returned the left hand should be back on the keys and ready to type *into position* by the time the carriage has reached the right hand position.



LESSON 10.
SHIFT KEY

Section A Error-Prevention Practice

1. Word Control

upper-case definitely punctuation capital cooperate depresses shifting
depth sufficient imperfect succession exact gradually correctly enable

2. Sentence Control

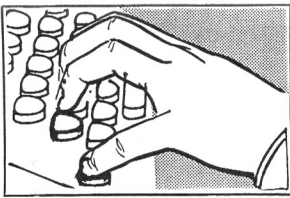
She depresses the shift key when making capital or upper-case letters.
She knew the exact depth of the shift key and gave it sufficient time.
He is gradually learning to type punctuation correctly and definitely.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

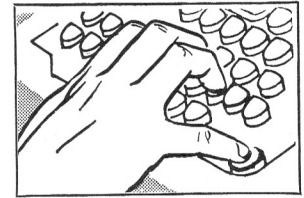
•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

I strike the keys when the shift key is depressed to the bottom point.
I do not release the shift key until after the letter has been struck.
He will want to make sure to return the shift key finger to its place.



To type a capital letter controlled by a finger of the right hand, as H, operate the left shift key with the *left fourth (little) finger* without moving the other fingers from their typing positions. Hold the shift key down until the key for the capital has been *struck and released*; then release the shift key and return the finger to its typing position without delay.

Study the illustration; then watch your left hand to see that it does not move out of position as you type Hal three or four times.



To type a capital letter controlled by a finger of the left hand, as A, depress the right shift key with the *right fourth (little) finger*. Hold the shift key down until the key for the capital has been *struck and released*; then release the shift key and return the finger to its typing position without pausing in the typing. Study the illustration. Watch your right hand to see that it does not move out of position as you type Al a few times.

Shift Keys

Section C Speed-with-Control Timed Writing

TOTAL
WORDS

There are characters on the upper half of keys on your typewriter.	13
These are known as upper-case characters; and while they are used less often, they are definitely needed. In order that they may be used, your typewriter has what is known as shift keys. There are two such keys and they make possible the printing of capital letters, some punctuation marks, and a few other characters. Two shift locks make it possible to lock the carriage in position and type a whole word in capital letters.	27
Proper operation of the shift key or shift lock requires practice. Proper motion and coordination will bring desired results. To type a capital with your left hand, the cooperation of your right hand is necessary. It must operate the shift key in order to raise the carriage and secure the printed capital letter on the copy. When a capital is secured through stroking with the right hand, then the left hand must cooperate and depress the shift key.	42
Operation of the shift key may be broken into three steps. You start by pressing down the shift key with the little finger of one hand. Then you stroke the letter to be printed with the proper finger of the other hand. Lastly, the finger striking the shift key returns to its home position. You can perform this routine in three even counts. In fact, beginners should always start this way. But later you should be able to shift with such timing that you will type the letter at the exact moment that the shift key reaches full depth, and you will release the shift key at the exact moment that the letter has been typed. There are no delays when the routine is done correctly. The whole operation is smooth and swift.	56
The little finger of each hand is the one that depresses the shift key. That finger has sufficient length and strength to complete the operation by itself. It reaches over to the shift key, presses it down,	70

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

and returns to home position, while the other fingers all remain in their home position. You do not need to move your hand, for you should learn to do it with your finger alone.

With correct operation of the shift key, your letters are always on the line. Imperfect operation, however, can result in having the capitals and other letters either incompletely formed or above or below the line.

By a few experiments you can see what happens. Depress the shift key gradually and at the same time strike a letter several times. Notice how the position of the letter, with reference to the line, changes. Notice also what happens to the capital as it replaces the small letter. You will find that the capitals are correct only when the shift key is all the way down.

You should practice until you get the feel of your own shift key. The distance down to full depth is not the same on all machines. Also, you should practice with both hands until you have mastered the complete operation.

The purpose of the shift lock is to enable you to type several upper-case characters in succession. Some machines have but one lock. On most machines you can release the shift lock by pressure on either shift key.

THE SECRET TO GOOD SHIFTING IS TO KNOW WHEN YOU REACH THE BOTTOM OF THE STROKE OF YOUR SHIFT KEY.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter gross and net rates and errors for each writing on your Progress Chart.
2. Record errors on your Error Analysis Charts.
3. Examine your Error Analysis Charts and note errors most frequently recorded.
4. Apply suggested remedial treatment (see General Instructions).
5. On the "Typing Efficiency Check List" check the block on Shift-Key Operation. If you do not have a perfect score, practice as follows:
 - a. Count 1 — left shift key down.
 - b. Count 2 — stroke the letter *k*.
 - c. Count 3 — release both keys and return the fingers to the home row.
 - d. Repeat and increase the rate of timing until both fingers work rhythmically together with a minimum use of time.
 - e. Repeat the procedure given above, using the right shift key and the letter *d*.

Remember: The secret in perfect shifting is to know the exact distance to the bottom of the shift key.



Section A Error-Prevention Practice

1. Word Control

backspace underscores tabulating mailable excusing difficulty lingered
habitually incorrectly eliminated improperly punctuation exclamations

2. Sentence Control

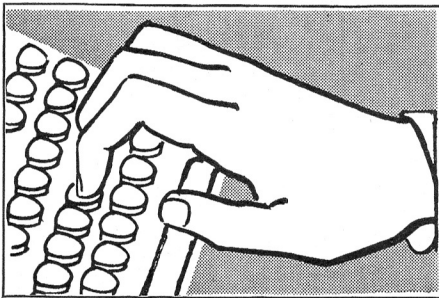
He will have no difficulty if he uses the backspace key to underscore.
If you are continuously tabulating improperly, practice is the answer.
Exclamation and other punctuation marks are made incorrectly at times.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

A good typist is never seen backspacing to strike over another letter.
Have you seen beginners use the backspace key before knowing its uses?
Now that I know what causes omissions or extra spaces, I get very few.



Section C Speed-with-Control Timed Writing

The backspace key is seldom used, and many typists could get along without it. However, it has possible uses; and they are important ones. It is used when there is need to underline single letters and short words. It is not used for long words or for several words. Another good use of it is made in tabulating and in centering.

There are many sins that a typist can commit. One of the worst is to strike over a letter that is incorrectly struck. To backspace in order to do this is a double sin. To backspace in order to restroke a letter that failed to print properly with the first stroke is a fault

TOTAL
WORDS

13

28

41

56

65

79

92

106

120

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

that should be eliminated. In practice typing, you should never correct an error in your copy. You should discover the error and its cause and practice to overcome it in the future. However, if you are typing mail-able copy and make an error, you must erase the wrong letter neatly and type the correct letter in the empty space.

If you find that you habitually use the backspacer improperly, the best way, if not the only way, to break the habit is to tie up the key so that you cannot use it at all.

Your little finger is the correct one to use on the backspace key. Your little finger reaches up, depresses the backspace key, and returns to the home position, while all other fingers remain on the home row. If you have difficulty in reaching and think that your little finger is too short, the chances are that you are only excusing yourself. Training is what you need. You will find that practice develops the strength, reach, and control that you need.

The space bar is, you might say, an exact opposite of the backspacer. With the space bar you go forward, not backward, and you operate it with your thumb instead of your little finger. Also, while you could easily type without the backspacer, you could not get along without having a space bar and knowing how to use it. Space-bar operation is the job of one of your thumbs, usually the right one. It does not matter which one you use, but you should give exclusive rights to either one or the other. The one that has no job must simply remain out of the way. There is no difficulty about position. With your fingers on the guide keys, the working thumb falls naturally upon the space bar. The other thumb takes a normal position and simply remains idle.

Stroking is also a natural movement of the thumb. The motion is a sort of rolling motion across the bar. It must be quick and positive, just like the stroking action of any finger. Lingering on the space bar is wrong, just as it is wrong to push and hold down a key. The speed of the stroke is exactly the same as for any finger key, so that when you are typing you do not distort your rhythm. You must be careful; because if you are not precise and definite, you will have space errors that are just as bad as letter errors.

The space bar has two common uses. Of course, the more common one is to make spaces after words, numbers, and punctuation marks. The less common one is, on some machines, to assist in making an exclamation point—that is, on most manual machines you make an exclamation mark by holding down at the same time both the shift key and the space bar, and striking in succession the apostrophe and the period. In this respect you have an exception to the normal rule about not lingering on the space

bar. On some machines, you have to backspace to make an exclamation point. On some machines, a special exclamation point key is provided.

It is easy to remember the number of spaces required after punctuation marks. All marks at the end of a sentence require two spaces. These include a period, exclamation point, and question mark, and you will note that each has a period in it. Likewise, a colon which has two periods—one above the other—requires two spaces after it. Within a sentence, a comma or any mark with a comma in it, requires only one space after it.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

678
692
706
719
733
746
761
774
777

Section D Follow-Up Exercise

1. Enter gross and net rates and errors for each writing on your Progress Chart.
2. Record errors on your Error Analysis Charts.
3. Study your Progress Chart. Note the direction of the curve for net score. The curve should be going upward.
4. The backspace key is never used to strike-over incorrectly written letters. If this use occurs frequently, tie up the backspace key. Do not allow a bad habit to hinder your progress.



LESSON 12.
MARGIN AND
TABULATOR STOPS

Section A Error-Prevention Practice

1. Word Control

automatically procedures except release tabulator paragraph especially appreciate rack pressing tab-clear extreme carriage usual noisy glides

2. Sentence Control

She appreciates the fact that she can automatically set the tabulator. The carriage glides with little noise to the interval set on the rack. If you wish to change your paragraph setting, press the tab-clear key.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4 8 12 16 20 24 28 32 36 40 44 48 52 56
•
2 4 6 8 10 12 14 16 18 20 22 24 26 28

I do not need to look up at the keyboard any more to find the tab key. I am certain that she is familiar with the margin stops and tabulator. He made certain that he could operate tabulators and margin-stop keys.

	TOTAL WORDS
any such stops, press the tab-clear key when the carriage is at the spot	359
where you no longer wish it to glide to a stop. If you wish, you may	373
also clear all the tab stops at once. To do so, you first place the	387
carriage at the extreme left; then you press down on the tab-clear key	401
and hold it down while you draw the carriage all the way to the right.	415
The secret of correct tabulator operation is in pressing the tab	428
key all the way down and holding it down until the carriage stops. If	442
you fail to hold the key down until the carriage fully stops, you may	455
find that the carriage will stop at the wrong place. If it does, the	469
fault is yours, not that of the machine. On machines with a single tab	483
key at the right or left side of the upper row of keys, you operate the	498
tab key with the little finger of the nearest hand. The stroke is a	511
single finger stroke, just as always, but the stroke differs in that you	526
press down and hold down. If your machine has a bar in the middle above	540
the top row of keys, or if it has several tab keys in that same location,	555
you use the index finger of either hand, although your right hand is	568
preferred. If your machine has a palm tabulator key, you use the out-	582
side edge of your palm without lifting your hand from the keys.	595
On electric typewriters you only touch the tabulator key; you need	608
not hold it down.	611
You should always have several tab stops set at intervals along the	625
rack. In this way, your carriage will not engage in a harmful and noisy	639
glide all the way across its full span in case you use the tab key to	653
move the carriage.	657

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter gross and net rates and errors for each writing on your Progress Chart.
2. Record errors on your Error Analysis Charts.
3. On the "Typing Efficiency Check List" check the block on Margin and Tabulator-Stop Operation. If you do not have a perfect score, practice as follows:
 - a. Clear all stops between the left and right margins.
 - b. Set tabulator stops at 20, 30, 40, 50, 60, and 70.
 - c. Keep your eyes on the copy, and type 1 at the left margin; depress the tab key and hold it down until the carriage stops.
 - d. Type 2; depress the tab key, hold it down until the carriage stops, and type 3.
 - e. Continue until you have typed 7. Return the carriage. Continue until you have typed 9.
 - f. Tabulate for 10 and backspace so that the zero of 10 is directly under 3. Type 10.
 - g. Repeat the above procedure until your tabulating efficiency improves.
4. Study your Progress Chart. Note the direction of the curve for net score. The curve should be moving in an upward direction.

PART B

Technique Conditioners— Aids to Better Typing



LESSON 13.
POSITION

Section A Error-Prevention Practice

1. Word Control

quickly palm correct necessary forearm wobble natural eyestrain posture
slightly wrist squarely vertical practically position parallel various

2. Sentence Control

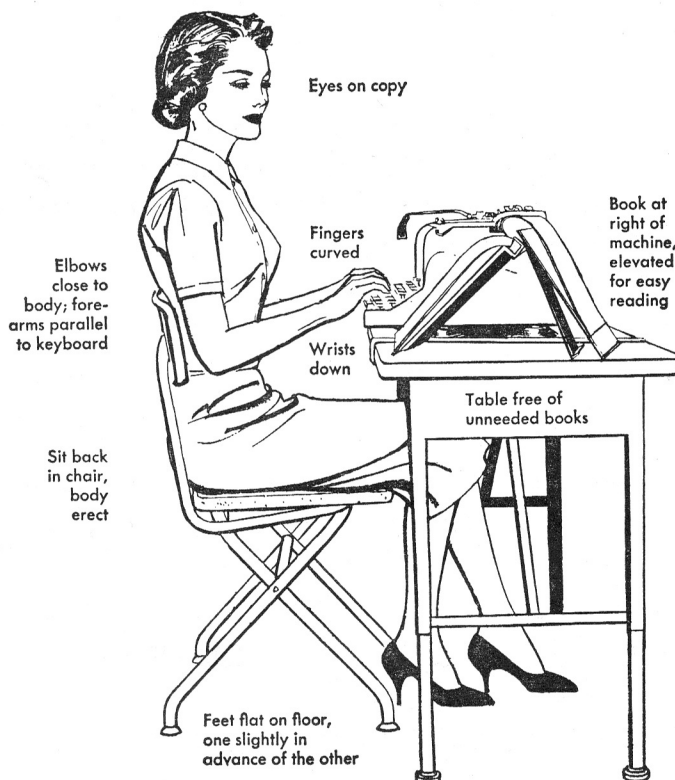
You cannot expect to build poise if you are a round-shouldered typist.
You will want to practice sitting straight and squarely in your chair.
Examine the position of the forearms, wrists, and palms of your hands.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

I place my copy on the right side of my machine so I can read it well.
With my fingers curved on the keys, strokes are made quick as a flash.
My feet are flat on the floor, my head is erect, and my mind is ready.



Section C Speed-with-Control Timed Writing

Correct position is of great importance in typing. Correct position means that you must place yourself in a sitting position in front of your machine, with your hands on the home row ready to type. You should be comfortable, relaxed, and attentive. Correct position may be defined simply as that relative position between yourself and your typewriter that enables you to do your best typing with the least amount of effort for the longest period of time.

The first item on the position list is posture. You should always sit erectly in your chair, squarely facing your machine, with your feet firmly on the floor. Put one foot slightly ahead of the other one for balance. The center of your body should be just to the right of the center of your keyboard. The distance between you and your machine should be such that when your hands are placed in typing position on the keyboard, your upper arms hang loosely from the shoulders, practically in a vertical direction. Your forearms, wrists, and the backs of your hands should slant in an upward direction, parallel to the slant of the keyboard.

The position of your fingers, hands, and wrists is the next item to consider. Get a good look at your natural position by dropping your hands to your sides. Notice the natural curve formed by the back and fingers of each hand. Now, without changing their position, place your hands on the keyboard, fingertips down, wrists flat. That is your correct typing position. Your fingers are, of course, on the row of keys which is second from the bottom. Your wrists should be comfortably in line with your forearms. The palms of your hands should be close to, but not touching, the space bar and frame. In this position, your fingers can make the reach to the various keys easily. If you follow this procedure, you will be able to type without tension and with almost no movement of your wrists or forearms.

The position of your head is also very important. To read copy easily and without eyestrain, you should keep your head erect and your chin up. If you do much copying, you should have a copyholder to keep your copy at the right level and distance. Keep your head in one position while you are typing, with your eyes on what you are copying. Depend on your fingers to type accurately. Depend on your machine to do exactly what you make it do. If the machine is in good condition, the bell will ring for your line spacing; so it is not necessary to look up at the end of each line. Everything you type will be on the paper when you finish, and there is no need of looking to see what you have just typed. Do not worry; it will all be there.

TOTAL WORDS
13
27
41
55
69
83
91
104
118
132
146
159
174
188
203
217
218
232
246
261
275
289
303
317
330
344
359
373
378
390
405
419
433
447
461
475
489
503
517
526

In addition to your own position, your typewriter, desk, and chair play an important role in your typing set-up. First of all, your chair and desk should not wobble and your typewriter should not slide around. Also, your chair should give your back good support when you sit in an erect position. The height of your chair should be considered carefully. You may check the proper height by seating yourself and taking correct posture. If you are too high, your arm position will be poor and you will tend to slump. If you are too low, you will have to reach up and you will quickly become tired. Make such adjustments as are necessary, and then you are ready to type.

When you have mastered correct position, be sure to make a steady habit of it. If you fail to do this, your changes in position will lead to greater chance of error in your typing.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |
If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

539
553
567
581
596
610
624
638
652
658
671
686
694

Section D Follow-Up Exercise

- 1. Enter gross and net rates and errors for each writing on your Progress Chart.
- 2. Record errors on your Error Analysis Charts — Typographical and Junk.
- 3. On the "Typing Efficiency Check List" check the block on Correct Position. If you do not have a perfect score on Correct Position, make the necessary changes immediately.



LESSON 14.
RELAXATION

Section A Error-Prevention Practice

1. Word Control

champion relaxed confident steadily flexible surprised quicker experts
worries accomplish keyboard needlessly essentials relaxation unhurried

2. Sentence Control

A champion is relaxed, confident, and faster than the inexperienced typist.
He types steadily on the keyboard, is unhurried; and he doesn't worry.
He is not surprised that they accomplish all the necessary essentials.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

• 4 8 12 16 20 24 28 32 36 40 44 48 52 56
2 4 6 8 10 12 14 16 18 20 22 24 26 28

She can type letters steadily and easily without too many hesitations.
He has learned that relaxation means more success in his daily typing.
They found that the champion typists use very little motion in typing.

Section C Speed-with-Control Timed Writing

The champion is relaxed and confident. You watch him perform his favorite task and respect his ability, wishing you could do as well. You can, if you put your mind steadily on your goal and practice as carefully as he has done.

Observe a golf match and notice the seeming lack of effort that goes with hitting the ball. It looks so very easy, so very smooth. As a matter of fact, it is just that. One reason for what you see is that the golfer is relaxed. His hands and wrists are relaxed and flexible so as to give the right snap to the club head as it strikes the ball. His left side is relaxed for the back swing, and his right side relaxed for the downswing. And he is completely relaxed and at ease as he completes the full swing.

Relaxation in typing, just as in sports, is an essential technique that must be mastered. What will relaxation mean for you? If applied properly, it will mean more comfortable, natural, and less fatiguing typing. You may wonder how this is so. What happens when an inexperienced typist is asked to do something under pressure of time? Chances are he hurries, worries, and becomes tense. The next thing that happens is that he makes an error, starts over, makes another error, and so on. He finally finishes the job late and is practically worn out. If he had relaxed, he would have taken his time; and the work would have been finished more quickly, with ease and with time to spare.

A few hints may help you when you are in a rush. Before starting whatever typing you have to do, drop your hands limply at your sides and relax. Then place your hands on the keyboard and pretend that you have plenty of time in which to accomplish the job. As a matter of fact, you will find that you do have, because you will work so much faster in this state of relaxation than when you are tense.

“Easy does it” are words that have real meaning—“Easy does it” by cutting down to the essentials. It implies doing only the necessary, but doing it well. Every expert in any line of work has learned this lesson if he is truly expert. Waste motion has been done away with and only the essential has been retained. This is the aim of all time and motion study as applied to the productive world of today.

Good work is always easier than poor work, and this is true because the mind is at peace when things are well done. The feeling of satisfaction that comes with work well done is its own reward. How often you have heard this idea expressed, but its true meaning can only be understood through personal experience.

TOTAL WORDS
13
27
40
45
58
72
86
100
114
128
142
146
159
173
187
201
215
229
243
257
271
282
295
309
323
338
352
361
374
388
402
416
430
441
455
469
483
497
504

You may be surprised to learn that fast typing is easier than slow typing. If you have watched the expert, you will note that he works easily while the novice works hard. The expert has his fingers, wrists, and arms relaxed. His mind is confident and unhurried as his fingers fly over the keys with an easy rhythm. His muscles work together in an easy flow, using the right amount of effort in the right place at the right time. Importantly, he limits his effort to only what is needed and does not tire himself out needlessly by being tense and worried. He does only what is necessary and does it well.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter gross and net rates and errors for each writing on your Progress Chart.
2. Record errors on your Error Analysis Charts — Typographical and Junk.
3. Try the following experiment:
 - a. Type for one minute as fast as you possibly can. Determine *net words a minute*.
 - b. Type for one minute at a rate that you estimate is one half of your usual speed. Determine *nwam*.
 - c. Type at your usual speed for one minute. Determine *nwam*.
 - d. Compare your net results. If your *b* and *c* scores are better than *a*, you have demonstrated the value of relaxation.



LESSON 15.
CONCENTRATION

Section A Error-Prevention Practice

1. Word Control

influence eventually hobby temptations upsetting distract ignore clang
concentration succeed piece valuable maintain neighbor dropped thunder

2. Sentence Control

One must avoid distractions and temptations to maintain concentration.
A neighbor dropped in to give us some valuable advice about his hobby.
Eventually, she too will have to ignore the clang and clamor of noise.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

When she puts her mind to it, she ignores all distractions around her.
He thinks about the work he is doing and not about tomorrow's weather.
If he concentrates, his speed and accuracy will increase tremendously.

Section C Speed-with-Control Timed Writing														TOTAL WORDS
To become expert you must pay close attention to what you are doing.														14
This means you must concentrate on your typing if you would be good at														28
it. Concentration makes for success; it is an ability we need to master.														42
Most young people have experimented with burning a piece of paper														55
with the rays of the sun. If you have done this, you know you cannot														69
succeed simply by holding the paper in the sun on a hot day. The rays														83
of the sun are not strong enough when used in that way. But if you														96
gather a few of them together with a strong lens and place them at the														110
same time on a small portion of the paper, the paper at that point														124
quickly bursts into flame. No single ray is stronger than before. It														138
is simply that the rays are all made to work together to do a single job.														152
Just as the rays of the sun gather force when focused together, so														165
you will have added power for your task when you focus all of your at-														179
tention upon it. That is concentration.														187
As you type, does your mind go "woolgathering," as some folks say?														200
Do you, for instance, think about your date, or your favorite hobby, or														215
that you need to powder your nose, or that the Pirates lost their most														229
recent game? That is all very well, but it would be much better to do														243
it at some other time. Those ideas will not be lost. But some of your														257
valuable typing power and typing time will. You are not concentrating.														271
How can you learn to concentrate? One way to help is to have good														284
working conditions. Work where the light is good so that you will not														298
have to strain your eyes. Have a proper desk and chair that will enable														313
you to maintain correct typing posture. Arrange your material in advance														327
so that as you type you will not need to stop and look for the next page														342
of copy or for your pencil or for additional typing paper. See that														355
your margin and tabular stops are correctly set and that your line-space														370
regulator is set where you want it.														377
It is not enough simply to have good working conditions. You must														391
learn to ignore every kind of distraction. How easy it is when you are														406
typing to look up to see who just came in the door. How difficult it is														420
not to pay attention to the gossip of your neighbors. What a temptation														435
it is, when the warning bell rings, to look up to see whether you have														449
really come to the end of that line. And how seemingly impossible it is														463
not to wonder as the clanging fire engine thunders by whether it will														477
reach the fire in time. But, to concentrate means to pay no attention														491
to those things. In fact, if you are really concentrating, you will not														505
even notice them at all.														510

A famous typing coach is known to have used all kinds of curious stunts to develop concentration in his students. While they typed to records, he popped paper bags, turned over chairs, dropped books to the floor, recited poetry in a loud voice, walked around, and looked over shoulders. At first these things were very upsetting to the students. Eventually, however, they made little difference because the students had learned to concentrate.

Your head exerts a most important influence in typing. You may picture it as the motor that runs your hands and fingers. The fuel that feeds the motor is your thinking. If you will concentrate on your typing, you will keep your fuel line clear and maintain the power of your motor at its very best.

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

523
537
551
565
579
592
598
610
625
640
654
657

Section D Follow-Up Exercise

1. Enter gross and net rates and errors for each writing on your Progress Chart.
2. Record errors on your Error Analysis Charts — Typographical and Junk.
3. On the "Typing Efficiency Check List" check the block on Concentration. If you do not have a perfect score on Concentration, try the following experiment:
 - a. Type for one minute without taking your eyes away from the copy.
 - b. Type for one minute under distracting conditions, such as someone talking, a radio playing, etc.
 - c. Type for one minute. Think only about typing correctly. Do not let anything distract you.
 - d. Did you make many errors in experiment *b*? If so, more practice on experiment *c* is your solution.



LESSON 16.
PAPER CONTROL

Section A Error-Prevention Practice

1. Word Control

handling cylinder correspondence production alignment grooved crumples
paper bail interfere efficient determining illustrate straighten knobs

2. Sentence Control

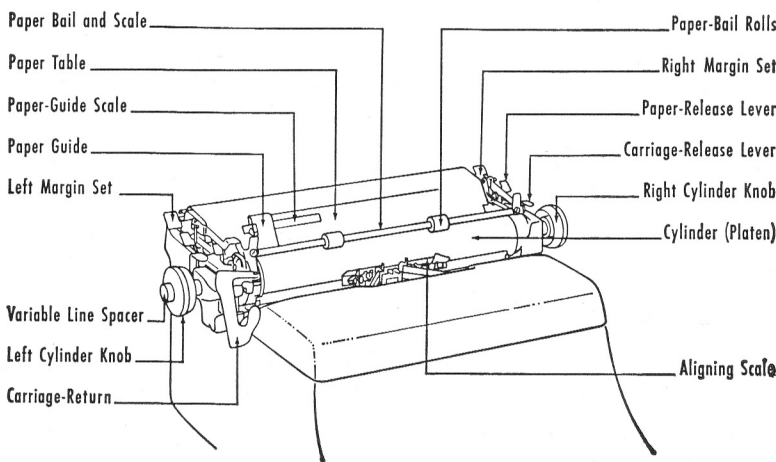
Be efficient in the handling of the paper-bail and the cylinder knobs. Familiarity with particular functions of his machine would be helpful. If they need to straighten paper, the alignment scale would help them.

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

It is an advantage to be familiar with the working parts of a machine. I know how to make correct use of the important parts of a typewriter. Since I learned how to handle my machine, my paper is always straight.



Section C Speed-with-Control Timed Writing

Much time is lost through poor paper handling in typing. Sometimes a very good typist meets failure in a speed test or on the production line because of this simple weakness. Much of the time that you save while typing can be lost in the extra minutes you lose in placing paper in the machine.

To learn to handle paper efficiently, you should become familiar with the particular parts of your typewriter which are used when paper is inserted into your machine. The paper table and paper guide are the two pieces of metal against which you slide your paper when you insert it into the machine. The paper guide is adjustable on the paper table, so that you may locate the left edge of your paper where you wish. The adjustment of the paper guide is made by means of a paper-guide scale, the zero mark of which lines up with the zero on the margin and carriage scales on many machines. Some other machines have centering scales. You must remember that the paper guide scale controls the location of the left edge of your paper, whereas the margin scale controls the left edge of your writing line. To illustrate, if the paper guide scale is at zero and you want a margin of ten spaces from the left edge of your paper, you set the left margin stop at ten. But if the guide scale is at five and you want a line margin of ten spaces, you must set the

TOTAL WORDS
13
27
41
55
58
71
85
99
113
127
141
155
170
183
197
211
225
239
253
266

left margin stop at fifteen. In most correspondence and in other kinds of writing requiring paper of usual size, the paper guide normally remains at zero.

➤ “Platen” or “cylinder” is the name given to the large roller that supports the paper in position for the keys to strike. It is usually made of either rubber or cork. For special work, such as stencils, platens made of brass or plastic may be used.

Against the undersurface of the platen are located several small rollers made of rubber which feed the paper. These rollers are held firmly against the platen and, together with the platen, hold the paper securely in position. When you insert paper into your machine, you place it between the platen and feed rolls. The paper is directed there by the paper table. As the paper rolls around the platen past the paper-feed rollers, it comes under the guidance of the paper bail. This is a metal bar that extends the full width of the platen and that serves as a track to support the paper-bail rollers that ride against the paper, so that it is held against the platen at the point where the keys strike. Every paper bail has at least two rollers which should divide the paper into even thirds. Unless they are so placed, they will interfere with the correct movement of the paper and will cause it to crumple at the edges when the paper is turned up or back.

The grooved knob at either end of your platen is called a platen knob or cylinder knob.

In order to release the grip on the paper, your machine has what is called a paper release. This lever pulls forward. By using this lever, you can straighten the paper in case you have failed to insert it correctly. You can also use it to remove your completed copy from the machine in an easy and silent manner.

Near the point where your inserted paper first comes into view as it rolls around the platen, there is a metal plate with a scale, called the “alignment scale.” The upper edge of this scale marks the bottom of the line of writing. It is used as a guide in determining whether your paper was correctly inserted as well as for returning the paper to the proper position after an error has been corrected.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

- 1. Enter gross and net rates and errors for each writing on your Progress Chart.
- 2. Record errors on your Error Analysis Charts — Typographical and Junk.
- 3. Study your Progress Chart. Note the direction of the curve for net score. The curve should be going upward.



Section A Error-Prevention Practice

1. Word Control

consuming copy-holder eliminate twirl cylinder jerked continued glossy
bothersome noisy ratchet slippery sizing rubbing carriage-return edges

2. Sentence Control

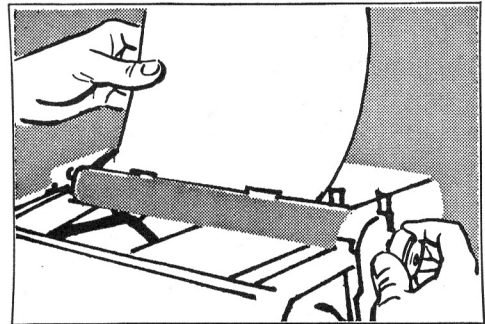
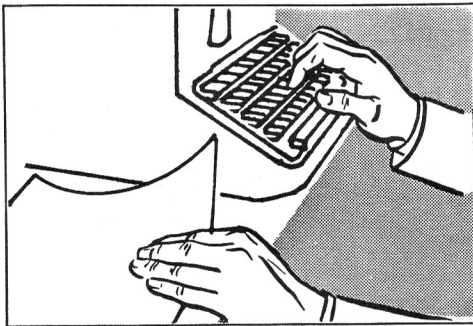
Sometimes a copy-holder helps to eliminate difficulty in reading copy.
The cylinder will become glossy and slippery when paper is jerked out.
Jerking papers out of the machine rubs paper sizing into the cylinder.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

His method is to assemble his paper neatly at the left of the machine.
She always places the paper-guide and the paper-bail rollers properly.
Practice in handling paper should insure success in reaching our goal.



Section C Speed-with-Control Timed Writing

Close attention to a few basic steps will lead to easy paper handling. Careful planning will result in less fuss, bother, and confusion and will produce better results.

It is best to arrange paper at the left of the machine, close to the edge of the table. The writing side should be up, with the left edge toward you, where your left hand can reach down and pick it up quickly and easily. Your copyholder and material to be copied should be at the right of the machine. These arrangements are best because on a manual machine the carriage-return lever is operated by the left hand. If

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL
WORDS

13

27

34

47

61

75

89

103

117

	TOTAL WORDS
your copy were on the left instead of the right, you would find that	130
each time your left hand reached up to return the carriage your view of	145
what you were copying would be blocked.	152
Once your material for work is properly arranged, you are ready	165
to insert paper. Here is an easy way to do it. Pick up the sheet or	179
sheets with your left hand, fingers above and thumb below, near the	192
middle of the left edge of the sheet. Place the sheet on the paper	206
table against the paper guide, and slide it down until it firmly touches	220
the feed rolls. Then, with your right hand, give the cylinder or platen	234
knob a rapid twirl and turn the sheet to the writing line. As you let	248
go of the paper, return your left hand to the home row. At the same	262
time, with your right thumb, move the paper bail in place, so that the	276
paper is held firmly under the bail. You can do this in five counts.	290
On the count of one, pick up the paper; two, place it against the paper	304
table; three, spin it in; four, press forward the paper bail; and five,	318
return to the home position on the keys. Gradually eliminate the counts	332
until the motions blend into one continuous, fast movement.	344
You will be more efficient and will look like an expert if you will	358
roll your paper into your machine with a single twirl of the right platen	372
knob. Never let yourself grind it into the machine with jerky, care-	386
less, and unnecessary motions; for the result will be that the paper does	401
not go in at all or that it becomes creased and cannot be used. Prac-	415
tice twirling the cylinder knob so that with one twirl you spin your	428
paper to position with at least a half inch of white space showing above	443
the alignment scale.	447
Much time is wasted by typists in getting the paper to the paper	460
table and against the paper guide. Practice this movement in two counts.	474
One, pick up the paper; two, place it against the paper table and against	489
the guide. Now, return the paper to the desk and repeat. Continue until	503
you are counting one, two, one, two very rapidly. Then combine the	517
whole operation and notice how much time you have gained in your paper	531
inserting procedure.	535
Paper will often turn into the machine at an angle when it is not	548
fed into the machine properly. Inspect the paper as it is fed or turned	562
into the machine by sighting it above the alignment scale. The edge of	576
the paper should be exactly the same distance above the scale at every	590
point. If you want an inch more of margin at the top, remember that	604
seven clicks of the ratchet as you turn the platen, or seven movements of	619
the carriage-return lever on single spacing, make up an inch of space.	633
If the top edge of the paper is not even with the alignment scale,	646
adjust it by operating the paper-release lever. Move the lever with	659

your right hand; and with your left hand, straighten the paper by adjusting it from the left edge. With single sheets, you should never have to use the paper-release lever.

It is the mark of an expert to know the correct way to remove paper from the machine. If you jerk it out of the machine, you will be bothersome to others and look like a novice. What is worse, however, is that such thoughtless action wears out the line space ratchet and gears, causes smears on your carbon copies, and makes your platen glossy and slippery by rubbing paper sizing into it. The correct way to remove paper is to use the paper-release lever.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

TOTAL WORDS
674
688
694
707
722
736
750
763
777
785

Section D Follow-Up Exercise

- 1. Enter gross and net rates and errors for each writing on your Progress Chart.
- 2. Record errors on your Error Analysis Charts.
- 3. Examine your Error Analysis Charts and note errors most frequently recorded.
- 4. Apply suggested remedial treatment (General Instructions) to these errors.
- 5. On the "Typing Efficiency Check List" check the block on Paper Control. If you do not have a perfect score, practice paper insertion in counts as instructed in the Timed Writing of this lesson.



LESSON 18.
TECHNIQUE OF
BALANCED READING

Section A Error-Prevention Practice

1. Word Control

imagination essentials sweeps handicapped syllables accuracy dictation
approximately hesitation continuous smoothly listening reading few you

2. Sentence Control

There are certain do's and don'ts that are essentials in transcribing.
Their goal was copying continuously with approximately no hesitations.
Dictation helps them with their accuracy and ability to type smoothly.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

As I type, I find it is easy for me to keep my eyes right on the copy.
My ears are listening for the bell, so I avoid the end-of-line errors.
As I focus my mind on what I am doing, my accuracy and speed increase.



Typing from Dictation

Gray Mfg. Co.

Section C Speed-with-Control Timed Writing

Seeing and hearing is a case of believing to most persons, and this must be the case in typing most material. You either type what you see or what you hear. Sometimes you compose through your own inner speech or, in other words, your own thought.

The copy that you produce is secured through your eyes, through your ears, or through your own imagination. Rhythm in reading as well as rhythm in typewriting is essential for fast and accurate work. The eyes of the fast reader sweep along the line of copy. There are pauses between the sweeps in which the material is read. A slow reader pauses at times during the reading of a line, and sometimes he even jumps backward to catch a missed word. He has many delays that slow up his reading. If you are a slow reader, you ought to work hard to improve your reading rate now. Reading affects progress in all school subjects, and in later life you will be handicapped by being a slow reader.

In typing what you see, it is important to get a balance between what you see on the paper and what you type. You can direct your fingers by directing your eyes. You may read a word and see only the beginning, and you are apt to fill in the rest with whatever comes to your mind. If you see an entire word in syllables, or as a unit, your fingers will type what you have seen. This gives needed balance between your fingers and your eyes, and it results in accuracy and speed.

In typing what you hear, the process is somewhat different. You have to translate the sounds into typed words, which means that you must know how to spell. Practice will improve not only poor spelling but your typing rate as well.

TOTAL
WORDS

13

28

42

49

63

76

91

105

119

133

148

162

176

187

199

214

228

243

258

272

281

294

309

323

327

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you are typing from a dictating machine or from direct dictation, there are a few special things that you should keep in mind. First, try to confine your listening to word groups of approximately the same length by dividing the dictation into meaningful phrases. Instead of listening to a few words, you will learn to grasp just as much of the dictation by thought groups as possible. Second, hear each phrase the first time and you will save a lot of time and motion by not using the repeat key, if you are using a dictating machine, or by asking the dictator to repeat. Third, by keeping a steady pace, you can soon learn to overlap your typing and dictation on at least the last word of each phrase so that you need not pause or stop typing at the end of each dictated phrase.

Composing, or putting down your own thoughts, is still another process. First of all, you need to know what to write, how to spell it, and finally how to make your fingers do the work for you. If you try to rush or hurry, you lose your rhythm. You must practice composing so that your thoughts flow off your fingers. Eliminate jerky typing that often comes with self-dictation. Have stops in between words, but not in the middle of words; or your rate will be slow and your errors high. Make yourself type smoothly on this composing work. You can practice this by writing down your thoughts on some subject without hesitation. Just put down anything that comes to your mind at first, so that your typing will be continuous. With practice you will be able to sift out and weigh the material that you want to type, because you will be confident that your fingers will type what you are thinking.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

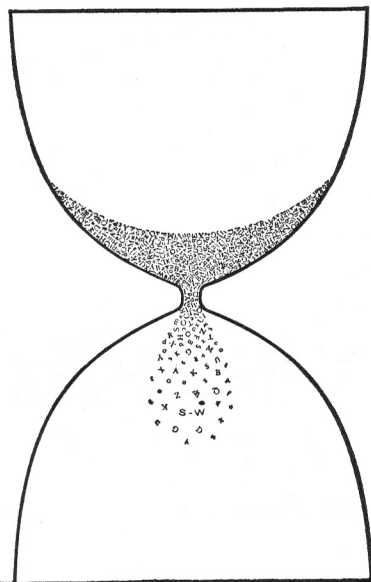
If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Enter gross and net rates and errors for each writing on your Progress Chart.
2. Record errors on your Error Analysis Charts.
3. Try as many of the following experiments as your time permits:
 - a. Typing from straight copy — Type the first paragraph in this Timed Writing. Try to get a balance between what you see on the page and what you type.
 - b. Typing from straight dictation — Have your neighbor dictate to you the fourth paragraph in this Timed Writing in meaningful phrases, starting with shorter and working toward longer ones.
 - c. Typing from a dictating machine — If a dictating machine is available, follow the instructions in the fifth paragraph of the Timed Writing. If not, improvise a transcribing machine by pretending that your neighbor's foot is the pedal of the transcribing machine. Press down on it as long as you want your neighbor to talk and let up when you want him to stop.
 - d. Typing while composing — Compose a paragraph about typing. Follow the suggestions given in the last paragraph of this Timed Writing.

Short Cuts to Typing Efficiency

DIVISION III



PART A

Using Efficient Planning
and Procedures



LESSON 19.
PAPER LAYOUT

Section A Error-Prevention Practice

1. Word Control

production envelopes allotted prevent fumbling picking tiering minimum
successive including original assembling secretaries example attention

2. Sentence Control

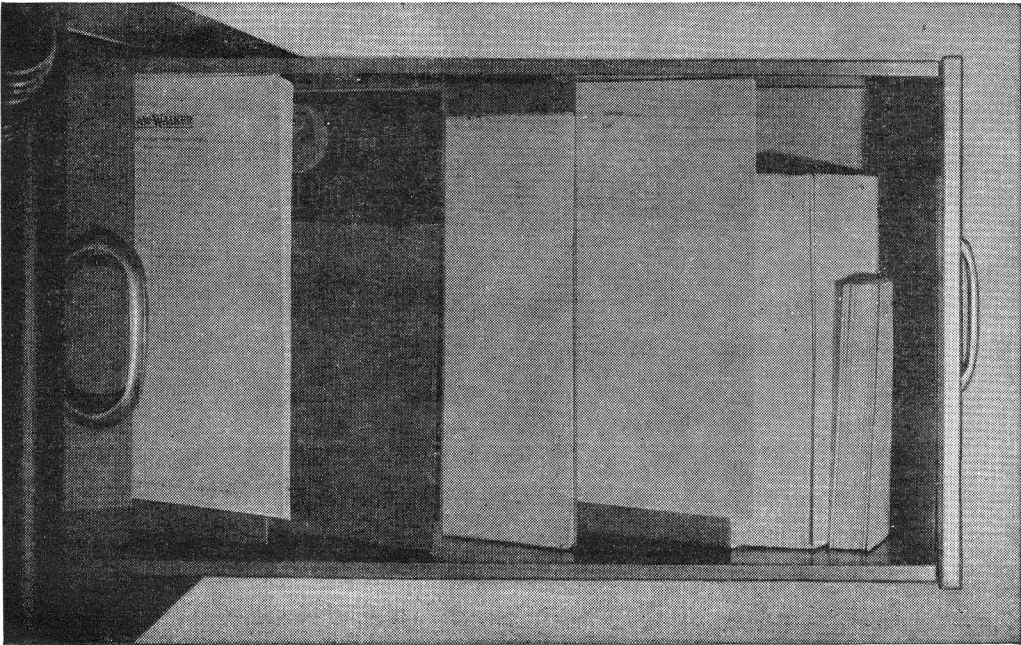
Their secretaries allotted enough time for assembling original copies.
Tiering her envelopes prevented fumbling and increased her production.
Much attention is given to the example including the layout materials.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

The beginning typist has to work hard in order to handle paper easily.
Much time is saved by setting up an efficient layout of the materials.
Expert typists know how to lay out the materials for efficient typing.



Section C Speed-with-Control Timed Writing

The proper use or handling of paper is of first importance to the typist. Careful planning in the use of materials makes better and faster production typing possible. This improved production is the aim of all typists.

Habit formation in terms of where items will be when needed makes for security on the part of the typist. This means that when a typist reaches for paper, carbon, envelopes, or other materials, they are there and he is ready to proceed with his work. Those materials that are in constant use should be placed close at hand. Those used once a day or once a week may be allotted a less convenient place.

Every typist should plan a desk layout. Careful arrangement will prevent fumbling when picking up one, two, or three sheets of paper, one envelope, or one card. The key to such an arrangement is proper placement of these items in a special drawer or desk cabinet. If you do not have a drawer or cabinet, a fanning-out method will be helpful. Writing materials are fanned out in the same way that a deck of cards is fanned out, with the materials tiering at successive intervals. The fanned-out sheets are placed to the left of your machine, so that the near-side edges of the sheets tier toward you. Your layout will have produced a fan out of all of your materials, including original sheets, seconds, and so forth in successive piles. This arrangement enables you to work right down the line from pile to pile when assembling of materials is necessary.

The next essential in the efficient handling of paper materials is the pickup. At the desired pile, place your left fingers on top of the middle part of the edge of the top sheet, and place your left thumb under the edge of the sheets. Pick up one, two, or three sheets, whichever number you desire. The sheets will not stick together. Apply the same routine to handling envelopes, cards, and post cards.

The layout of your copy is also an essential factor. If you are transcribing from shorthand notes or copying from manuscript material, some form of copyholder will prove very helpful. This holder should be placed at the right of your typewriter, so that the copy may be read easily and without eyestrain.

Your entire paper layout should be standardized. After experimenting with the layout of materials in different positions, select for each item the position that requires the least motion on your part. Memorize this plan and use it each day, so that you can work with your materials automatically. This standardization will save you time which you may

TOTAL WORDS
13
28
42
43
56
70
85
99
113
123
136
151
165
179
193
208
222
236
250
263
278
291
293
307
321
334
349
363
374
387
401
415
429
435
448
463
477
491
505

use to plan your margins or tabulation setups. As you assemble a carbon pack, for example, your attention can be given to the planning of your next letter.

Let us pretend that we are secretaries. We are working in an office and have a standard office desk. Our supplies consist of the following items: Letterheads; second sheets, which are white onionskin; carbon paper; envelopes; erasers; pencils; a copyholder; and a notebook containing notes to be transcribed. How would you arrange these materials so that you could work efficiently with a minimum of motion?

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

From this point on, the first three steps of the Follow-up Exercises for each lesson will not be listed. Continue to proofread, score, and record rates and errors as previously instructed, however.

1. On a clean sheet of paper, sketch in pencil a layout of a table with a typewriter and the materials described in the last paragraph of the Timed Writing given above.



LESSON 20. MARGINS AND HORIZONTAL CENTERING

Section A Error-Prevention Practice

1. Word Control

completed impressions computations designing equally subtract vertical
sixty-six horizontal respectively moulding estimate calculation proper

2. Sentence Control

He completed his computations and then estimated the horizontal lines.
The impression was that all titles were equally divided on every page.
She completed and immediately submitted her design for the typed card.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

• 4 8 12 16 20 24 28 32 36 40 44 48 52 56
2 4 6 8 10 12 14 16 18 20 22 24 26 28

Study, planning, and care make it possible for them to do expert work.
He should turn out copy that has both horizontal and vertical balance.
She knows that headings and titles are centered over copy on the page.

BUSINESS RESEARCH SERVICE

CHerry 3-7891
839 Dearborn Avenue
Chicago 7, Illinois

November 21, 19--.

Mr. Russell Andrews
Allan Kugler Company
3808 Gardner Avenue
Oklahoma City 36, Oklahoma

Dear Mr. Andrews

Many thanks for your letter of October 28, asking about the proper visualization of business letters.

Visualizing is the process of seeing in your mind's eye how a letter should look when you lay it on paper in its final form. If you develop an eye for symmetry, proportion, and balance, if you learn how a picture should look in its frame on the wall, you can give a letter great advantages.

The "picture-frame" rule is a safe one to apply to letter form. A letter should be made to assume the same proportions as those of the sheet upon which it is placed. The resulting display is attractive and high in attention; it makes the message stand out; and it thrusts the meaning upon the mind in a form easy to read.

Most business firms approve a standard letter form that all typists are asked to follow. The larger the company, the more likely you are to find a standard form in use.

Accept my best wishes, Mr. Andrews, for all your business correspondence in the coming year.

Sincerely yours

J. Robert Campbell

J. Robert Campbell
Promotion Manager.

34

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J. Robert Campbell

J. Robert Campbell
Promotion Manager

34

A Well-framed Letter

A Poorly-framed Letter

Section C Speed-with-Control Timed Writing

All typewriting work should be placed in a proper frame. Some persons have said that the finished work of the typist is a work of art. There is a basis for this idea when you consider the impression you get from looking at a completed letter or other typewritten material. Yes, like a finished painting, typed material must have a suitable frame.

Designing a frame for typed material means that you must make careful computations. You begin with your sheet of paper, which usually measures eight and one-half by eleven inches. Sixty-six horizontal lines are possible from top to bottom of a sheet, and each line holds either eighty-five pica or one hundred two elite characters. Each horizontal inch holds ten pica or twelve elite characters, and each vertical inch holds six lines. The average word has five characters, and five or more characters must be allowed for ringing of the bell. Copy containing one hundred, two hundred, or three hundred words, respectively, will look well typed in lines four inches, five inches, or six inches in length.

The first step in moulding the frame is to determine the right and left margins. Estimate the length of your copy. Your estimate will, of course, be a rough one. If you estimate one hundred words, for example,

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL
WORDS

13

27

41

56

69

83

96

111

125

139

153

167

182

195

209

223

237

251

you will wish to choose a writing line that is four inches wide. A width of four inches on your machine is either forty pica spaces or forty-eight elite spaces. The number of spaces across an eight and one-half inch page is either eighty-five pica or one hundred two elite spaces. Therefore, you subtract from this total the number of spaces in your writing line and divide the result by two. Your answer is twenty-two pica or twenty-seven elite. This is your exact left margin point if the left edge of your typing paper is set to cross the alignment scale at zero.

Now, let's find the right margin stop. To do this, add your left margin point, which you just calculated, to the writing line length and then add an additional five space allowance for variation in copy length on each line. Thus, if you have pica type and your paper is aligned at zero on the alignment scale, your right margin is equal to the sum of twenty-two for your left margin plus forty for your writing line length plus five more for the variation in copy lengths. The result is sixty-seven for the right margin pica setting. In the case of elite type, your addition would be twenty-seven plus forty-eight plus five, for a right margin set of eighty.

If you wish, you may determine left and right margins by the center method. Here, you plan margins so that one half of the typing line will appear on each side of the center of the paper. To set the left margin, subtract half the line length from the center point. To set the right margin stop, add half the desired line length plus five extra spaces for allowance in variation of copy. Thus, if you are using a sixty-space line, subtract half this length, which is thirty, from the center point of fifty, and the left margin setting is twenty. To determine the right margin setting, add half the line length of thirty to the center point of fifty plus five spaces for variation in copy and the right margin setting is eighty-five.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

Compose an article entitled "My Typing Goals." Your goals may include, for example: The rate of typing you expect to attain; application of typing to your school work or job; etc.

- Set margins for a 5-inch writing line.
- Center the title.
- Type the article.



LESSON 21.
VERTICAL
CENTERING

Section A Error-Prevention Practice

1. Word Control

multiply subheadings double eleven sixty-six divides twenty-six middle stretched square midpoint previously precise count-down exact vertical

2. Sentence Control

An eleven-inch sheet of paper has a total of sixty-six vertical lines. Have the paper stretched around the cylinder and squared at the guide. On subheadings and columns, begin typing at the end of the count-down.

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4 8 12 16 20 24 28 32 36 40 44 48 52 56
2 4 6 8 10 12 14 16 18 20 22 24 26 28

There are new ideas to determine the top and bottom margins in typing. The cylinder back down method is sometimes used in vertical centering. You will want to know how to center titles over columns in tabulation.

Section C Speed-with-Control Timed Writing

The top and bottom margins can be determined just as easily as the horizontal margins. To do so, you must first determine the total number of available lines that your paper will hold from top to bottom. For this purpose, you multiply the length of the paper in inches by six, the number of available lines to the inch. Then, you estimate the total number of lines that you will need for your written material, including any necessary headings and subheadings. Next, you decide whether to use single or double spacing for the written material.

Now, suppose you are using the subtract-and-divide method, and you have determined the total number of vertical lines of written material to be fourteen. On a sheet eleven inches in length you have a total of sixty-six vertical lines. Subtract fourteen from sixty-six and divide by two. The answer is twenty-six lines for top and bottom margins. For double spacing, you must subtract double the number of lines of written material less one from the sixty-six available lines and divide by two. The result is nineteen for the top margin and twenty for the bottom margin.

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL
WORDS

12
26
40
54
67
81
95
108
121
135
149
162
175
188
202
217
221

These results serve as a guide for good arrangement. The eye sometimes indicates that the typing looks rather low on the page when the top and bottom margins are equal. Hence, you may wish to place your first line of typed material two or three lines nearer the top.

You may prefer the cylinder back-down method for vertical centering. If so, this is how you do it. Insert your paper and bring the bottom and top edges together at the full length of the paper stretched around the cylinder, making sure that these two edges are square and that the left edge of the paper is square at the guide. At this position, your writing line will be a few spaces above the middle point of the paper. If you prefer to have a little more margin at the bottom of your sheet than at the top—and many people do—you may start backing down at this point. However, if you want equal margins at top and bottom, you must turn the cylinder up a few lines until the writing line is at the vertical center of the sheet. You may determine the exact number of lines to space forward with your own machine as follows: Mark or crease the paper at its midpoint before inserting it into the machine. Then, after you have squared the bottom and top edges as previously explained, turn the cylinder and count the lines until the marked midpoint is at the writing line. Remember this number so that whenever you wish to find the precise vertical center of your paper, you can do so quickly and accurately. When you have located the place where you wish to center your copy vertically on the sheet, you are ready to back down. Turn the cylinder down one line for each two lines of copy and blank spaces between lines in the material to be typed. At the end of the count-down, you are ready to start typing.

As a third alternative, you may like the carriage-return-lever method. Assume you will require twenty-five line spaces for typing on a sheet eleven inches in length. Position the top edge of your paper flush with the alignment scale and set the line space regulator for single line spacing. Counting by two's, start with the number twenty-six and continue through sixty-six. Operate the carriage return lever once for each number that you count. When you have counted through sixty-six, your paper will have reached the position for the first line of typing.

Headings and titles are always centered over the copy on the page no matter what the right and left margins are. Do not make the mistake of centering on the page. The carriage-scale reading for the exact center of your title or heading is equal to half the sum of the scale readings of your right and left margins no matter where the left edge of

TOTAL
WORDS
767
780
794
807
820
823

your paper may be. If the carriage-scale readings of the margins are fifteen and seventy, the center point will be fifteen plus seventy divided by two, or forty-two. Having established the center point, you should position the carriage to write at this point and then backspace once for every two letters and spaces that appear in the title or heading.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

Practice each method of vertical centering, using both half-length and full-length sheets. For this purpose, select paragraphs from this Timed Writing.



LESSON 22.
MAKING
CORRECTIONS

Section A Error-Prevention Practice

1. Word Control

hit-or-miss effectively protectors shields accumulate quickly inasmuch
back-and-forth recommended glossy erasure originals sluggishness erase

2. Sentence Control

A shield is recommended as a protector in erasing original and copies.
I will erase quickly and very effectively with back-and-forth motions.
Do not type like the hit-or-miss motorist who hopes rather than plans.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

Neat erasures can be made easily with a little care and some patience.
He is sure to brush the crumbs away from the type basket as he erases.
You may use a file card between the original and first copy of carbon.

Section C Speed-with-Control Timed Writing

Correcting errors is not typewriting; however, even an efficient typist makes mistakes occasionally. In general, permit yourself very few erasures. Avoid the kind of "hit-or-miss" typing that leads to errors that are followed by yanking out the paper and throwing it into

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL
WORDS
13
27
40
54

the wastebasket. If the copy can be saved and made usable, the efficient typist will do so by erasing.

To erase effectively, you must know how to use both hard and soft erasers, an eraser shield, and paper protectors. Hard erasers, which are usually gray in color, are used on originals to remove ribbon ink. If used on carbon copies, such erasers make smears, become black, and later produce smears on other paper. Hence, you must use soft erasers on carbon copies. Soft erasers are usually orange or red in color. Eraser shields are flat sheets of paper or other material with holes through which you can rub out the incorrect characters without touching the correct ones. You can buy shields, or you can make them by folding a sheet of paper and cutting along the fold. Most shields have several holes, varying from one to three or four characters in length. Protectors are simply pieces of paper, such as five by three cards or strips of paper a couple of inches wide and several inches long. They are used when erasing carbon copies.

Here is how to make an erasure. First and always, whether using carbon or not, move the carriage of your machine to the extreme right or left so that the crumbs from your eraser will not fall into the machine. These particles of dirt accumulate quickly and soon cause the action of your machine to become sluggish and slow. Next turn the platen up a few spaces to provide working room. If you are typing only originals (no carbon copies), the next step is to place the eraser shield over the line of type containing the error. Move the shield until you can see the incorrect character through one of the holes—usually the smallest one that will show all of the incorrect characters at one time. Then, with gentle strokes, and with back-and-forth movement, rub a hard eraser across the opening in the shield until the incorrect character disappears. Moving the eraser up and down instead of across is, of course, possible; but it is not recommended, as it tends to cut through the paper and to move the platen up and down. After the erasure is made, return the paper to the proper typing position.

Before starting again to type after an erasure has been made, you must check the alignment. To do this, move the ribbon indicator to the “stencil” position and lightly stroke the correct key. Make any necessary adjustment of the alignment. If and when the alignment is correct, return the ribbon indicator to the ribbon position and lightly stroke the correct key again. If the letter is not of the same blackness as the original typing, continue stroking lightly until the color of the correction matches that of the other letters.

Some people find it helpful before making an erasure to strike the correct character over the incorrect one. While this step is not regarded as necessary, it may help to indicate whether the alignment is exactly correct when you prepare to continue typewriting after completing the erasure. You may take this extra step or not, just as you wish.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

599
613
626
641
655

Section D Follow-Up Exercise

1. Type a line or two of copy. Note carefully the position of the typed letters in relation to the alignment scale. Remove the sheet from the machine. Reinsert the sheet and align it properly. Type in the omitted letters noting carefully the accuracy of your alignment.
2. Make a shield.
3. Insert a sheet and type a short paragraph. Make an error, erase the error, and type in the correction following instructions given in the Timed Writing.



LESSON 23.
CARBON COPY
ERASING

Section A Error-Prevention Practice

1. Word Control

erase error shield proceed exactly original sheets grasp extend simply
glossy specific clarity extremes protectors various withdrawn opposite

2. Sentence Control

To erase an error on the original sheet, simply use an erasing shield.
I may proceed exactly in the same manner using protectors for carbons.
The protectors are placed against the glossy side of the carbon paper.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4 8 12 16 20 24 28 32 36 40 44 48 52 56
• 2 4 6 8 10 12 14 16 18 20 22 24 26 28

The clarity of the carbon copies was determined in part by even touch.
A typist knows that a soft eraser is always used on the carbon copies.
Our secretaries use a shield and a hard eraser on the original sheets.

Section C Speed-with-Control Timed Writing

TOTAL
WORDS

Correcting errors by means of erasing was discussed in a general way in the last lesson. Although the correction process is similar, special problems present themselves when you prepare carbon copies.

Just as there are several different weights and grades of letter-head and copy paper, so there are several different weights and grades of carbon paper. The office typist soon learns this and must try out the various weights and grades in different combinations to determine which combination best fits her specific needs.

Several factors determine the quality and clarity of carbon copies produced in the office: weight and grade of copy paper; weight and grade of carbon paper; kind of typewriter used; touch of the typist; number of copies to be made. In general, the greater the number of copies to be made, the lighter the weight of carbon paper you should use. Likewise, the lighter your typing touch, the lighter the weight of carbon paper you should use. The electric typewriter, of course, increases the number of carbon copies that can be produced at one time because of the extra power of its strokes. In addition, because of the uniform power of its strokes, it produces more uniformly clear carbon copies.

The first step in the process of erasing carbons is to move the carriage to the extreme left or right and to roll the carbon pack forward to secure working room. You should then free the sheets in the carbon pack by lifting up or pulling forward the paper bail and rollers. Then, inasmuch as you start erasing from the back of the carbon pack, you should throw all sheets of the pack forward over the front of the machine except the last sheet of typing paper. This procedure leaves the last sheet in position for erasing.

You must learn to use paper protectors efficiently with a carbon pack. They are merely pieces or strips of paper several inches wide and long enough to extend beyond the edge of the carbon pack.

The second step in erasing carbons involves the use of protectors. When the last sheet of the pack is in position for erasing, you place a paper protector between the carbon sheet and the sheet to be erased. Remember that the protector must be long enough to extend beyond the edge of the pack so that you may later take hold of it and withdraw it. Needless to say, this protector should not be withdrawn until all copies have been erased. The protector in position at this time will serve to keep your fingers from being soiled by the carbon as you erase. It will also keep the sheet on which you first erase from becoming carbonized or smudged while you are erasing the remaining sheets of the pack.

Next, place an erasing shield over the error and with a soft eraser proceed to erase the error. When through erasing, remove the shield and blow out any eraser crumbs that may have fallen down between the paper and the carbon sheet. Then, leaving the protector in place, lift up the carbon and next sheet of typing paper in preparation for erasing on that sheet. Drop in another protector and proceed exactly as before. Follow this procedure for all remaining carbon copies.

When you reach the original sheet, erase the error as on any other original sheet. Remember to use a hard eraser and an erasing shield.

Now that all sheets have been erased, remove all the protectors at the same time. Just grasp the part of them which extends beyond the outer edge of the pack and simply pull them out. Finally, replace the paper bail and rollers and return the paper to the proper typing position.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Make an erasing shield, protective strips of paper, and a carbon pack.
2. Insert the pack and type a short paragraph. Make an error; erase the error; type in the correction. Follow the instructions given in the Timed Writing.



LESSON 24.
DRAWING LINES

Section A Error-Prevention Practice

1. Word Control

descriptions vertical disengaging wheeling horizontal reverse smoothly
exact flips loose-leaf knobs drawings bottom rollers releases provides

2. Sentence Control

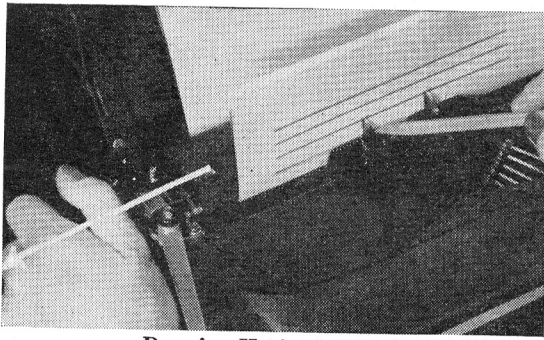
The description of the disengaging lever and bottom rollers was exact.
I know the exact number of vertical and horizontal lines on my papers.
She owns a very clever reverse mechanism for her loose-leaf notebooks.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

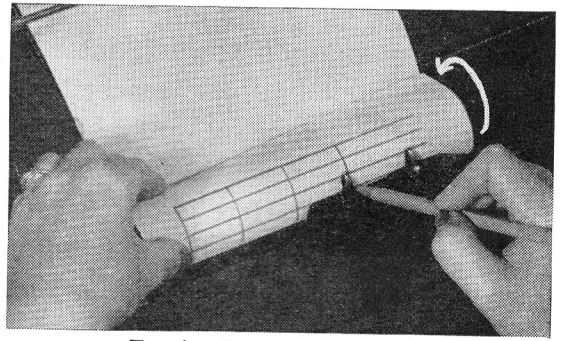
Section B Selected-Speed-Goal Practice

• 4 8 12 16 20 24 28 32 36 40 44 48 52 56
2 4 6 8 10 12 14 16 18 20 22 24 26 28

It will be easy for me to draw lines on my typewriter whenever I wish.
He didn't know there were so many special uses for his new typewriter.
I know how to use the necessary parts for drawing lines on my machine.



Drawing Horizontal Lines



Turning Paper Around Roller
as Vertical Line is Drawn

Section C Speed-with-Control Timed Writing

TOTAL
WORDS

13

26

40

54

63

76

90

102

116

129

144

157

164

177

191

205

219

233

247

253

266

280

294

308

314

327

341

355

369

383

397

407

It is easy to draw lines with the typewriter. It is easy because all you have to do is hold a sharp pencil firmly in position, and the typewriter does all the rest. The carriage moves your paper back and forth, or the platen carries it up and down. A description of how to draw lines will make it easy for you to do it.

You can hold your pencil steady by finding a good "leaning post" for it. The card holder makes a good leaning post, or the middle of the type guide provides another good place to steady the pencil.

Two levers help you move the paper smoothly across the pencil point. If you want to draw lines across the page, use the carriage-release lever. To draw vertical lines up and down the page, use the line-space disengaging lever. These two levers provide the free-wheeling action that results in well-drawn lines.

Now you are ready to draw lines, and you can practice a horizontal one first. With your right hand, place your pencil against a leaning post, with the pencil point against the paper at the place where the line is to begin. Then, with your left hand, press down on the carriage-release lever and move the carriage to the left. The line will then appear, running across the paper. You can draw it to exact length with the carriage scale if you wish.

Now you are ready to draw a vertical line. Place the carriage at the desired position. Disengage the line spacer. With one hand hold your pencil against a leaning post, with the pencil point against the paper, while the other hand turns the platen. The line will then appear, running up and down the paper.

When vertical lines are drawn, the bottom of the sheet could slip out or tear. To prevent such trouble, start turning the platen with one finger upon the paper to guide its top edge, so that it slips around and behind the roller. Continue turning with the roller knob and draw your line to the bottom point. Continue turning the roller knob until the bottom edge of the paper flips free. Reverse the direction of your roller and you are ready to start the next line.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Tables and charts are a practical necessity in the business office. Thus, every typist needs to draw lines on the typewriter and to secure this ability, practice is required. Just assume that you are to make a chart six inches wide and nine inches long. As a typist you will know that elite type provides twelve typed spaces to the inch and that an inch of pica consumes ten spaces. Therefore, to produce a table six inches wide with elite type, the horizontal line will need to be seventy-two spaces long. Likewise, you will readily know that six vertical spaces provide an inch up and down. Therefore, a table measuring nine vertical inches will be fifty-four spaces deep.

All of the necessary computations for drawing lines can be made right at your typewriter. It is easy to draw the lines and provide the desired spaces for tables with the facts that you already know about spacing. A little practice is all that is necessary to make you secure and confident in drawing lines with your typewriter.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Practice drawing vertical and horizontal lines. Use the method described in the Timed Writing. Draw the lines from one edge of the paper to the other.
2. Draw lines to scale. Draw 3 six-inch horizontal lines one inch apart; then draw vertical lines to make one-inch squares. Use the following guides:
Horizontal (with pica type): 10 spaces equal one inch.
Horizontal (with elite type): 12 spaces equal one inch.
Vertical: 6 single-space lines equal one inch.
3. Draw a four-inch square.



LESSON 25.
IMPROVISING
CHARACTERS

Section A Error-Prevention Practice

1. Word Control

mathematicians vocabularies foreign elite twelve professional peculiar
parenthesis hyphen pica bureau frequently apostrophe yield styles roll

2. Sentence Control

We frequently use the hyphen, apostrophe, and parenthesis in our work. Both pica and elite type are available in various professional styles. The vocabularies of the twelve foreign mathematicians are so peculiar.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4	8	12	16	20	24	28	32	36	40	44	48	52	56
2	4	6	8	10	12	14	16	18	20	22	24	26	28

If a character or mark is not found on your machine, you can make one. Many typists do not know the kind of type on their particular machine. If I see a character which is not on my machine, I am able to make it.

Section C Speed-with-Control Timed Writing

TOTAL
WORDS

The typewriter packs into a small space a keyboard that can be made to type nearly everything to which the human mind can direct its thinking. There are various styles of type that can be had when you buy a typewriter. Foreign language characters may be requested, and even music can be written on specially built and specially arranged keyboards.

Ordinary typewriters will produce a definite number of characters or spaces for each inch of typed material. The most commonly used types are elite and pica. Pica type produces ten spaces to the inch, and elite type yields twelve spaces.

Chemists, engineers, mathematicians, weather-bureau typists, and other professional people use characters and marks peculiar to their special vocabularies. Most typewriter firms have these special characters and will install them if the buyer orders them. It is advisable for the buyer to consider seriously whether he can do without certain characters on the usual keyboard in order to get the special characters.

When, however, one wants to type characters and marks not found on the keyboard, these frequently can be improvised.

One of these special characters not found on some typewriters is the exclamation point. It is made by typing the apostrophe and the period. On some machines this can be done while the shift key and space bar are held down at the same time. On other machines it can be accomplished by holding only the space bar, and on still others it will be necessary to type the apostrophe and then backspace to type the period.

The plus sign is made by turning the cylinder a half line space above its normal position and typing the underscore key. Return the cylinder to its line position, backspace, type the apostrophe, backspace, turn the cylinder a half line below its normal position, and type the apostrophe. For the minus sign: type a hyphen, backspace a half space, and type it again; or turn the paper up a half line space and type the underline.

The multiplication sign is formed by typing the small letter x. To make the equal sign: strike the hyphen, backspace, hold down the shift slightly, and type the hyphen again.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

12

26

40

54

69

82

96

110

116

129

143

157

171

184

199

212

222

235

250

264

278

292

304

317

330

345

359

373

387

391

402

417

425

To make fractions, you should type a diagonal between the figures without spacing. Space once between the whole number and the fraction.

When you need a left-hand bracket, type the diagonal, backspace, type the underline, roll the paper downward one space, and type the underline. To make the right-hand bracket: type the underline after the last character, type the diagonal, roll the cylinder downward one line space, backspace once, and type the underline. Or, if you wish to type an extension bracket, use the variable line spacer to control the spacing and type the bracket as follows: type a left parenthesis; backspace; roll the cylinder forward about five sixths of a line space; type a right parenthesis; backspace; roll the cylinder forward about five sixths of a line space; type another right parenthesis; backspace; roll the cylinder forward about five sixths of a line space; type a left parenthesis.

The pound sterling is "made" by typing a capital L, backspacing once, rolling the paper down slightly, and typing the hyphen. To "make" the sign for a caret, type an underscore under the last letter of the word before the omission; then type the diagonal in the space between this word and the following one.

A carbon copy is indicated by typing the small letter c, the diagonal, and the small letter c again.

To properly express the degree symbol, you must first type the figure. After typing the figure, grasp the left cylinder knob and turn the paper down slightly and then type the small letter o without spacing between the figure and the symbol. Return the cylinder to the line position. In tabular work or elsewhere where symbols are acceptable, type the apostrophe for minutes and the quotation mark for seconds. To secure chemistry symbols, you should type the letters, leaving space for the exponents, backspace to the positions for the exponents, turn the paper down slightly, and type the exponents.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

Practice making the following special characters and marks. Use the procedures outlined in the Timed Writing.

- a. Exclamation point: !
- b. Plus sign: +
- c. Minus sign: -
- d. Multiplication sign: ×
- e. Equal sign: =
- f. Fractions: $1\frac{7}{8}$
- g. Brackets: []
- Extension bracket: {

- h. Pound sterling: £
- i. Caret: The special characters.
- j. Carbon copy: c/c
- k. Degree symbol: 12°
- l. Minutes and seconds: 16' 24"
- m. Chemistry symbols: H₂S₄O
- n. Feet and inches: 8" x 6" x 3'



Section A Error-Prevention Practice

1. Word Control

know additional qualify approaching precautions described accomplish
rough drafts mechanism preceding succession triple diagonal underscore

2. Sentence Control

They can accomplish more by knowing the preceding knacks as described.
They must qualify to work with the delicate mechanism of a typewriter.
The additional diagonal lines were typed in succession above the line.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

Section B Selected-Speed-Goal Practice

4 8 12 16 20 24 28 32 36 40 44 48 52 56
2 4 6 8 10 12 14 16 18 20 22 24 26 28

Increase your production by learning the many short cuts in this book.
She knows how to use a backing sheet to type close to the bottom edge.
They can use a pocket sheet to type on copy which is bound at the top.

Section C Speed-with-Control Timed Writing

There are some knacks and tricks that all good typists use from
time to time. Such typists can insert additional words, and omitted
letters, and delete extra letters. They can also type very close to
the bottom of a page or on sheets that have been stapled or otherwise
bound together at the top.

Of course, there is no way to insert an additional word into a line
of completed writing. However, when typing rough drafts or when there
is no time to retype a page, there is a way to place an additional word
in-between the lines of writing. Under the last letter of the word pre-
ceding the insertion, type an underline and follow it immediately with
a diagonal. Then type the additional word above the diagonal. That is
easy if you are typing double or triple space. But if you are typing
single space, the only way to do it is to use the ratchet release or the
variable line spacer and type between the single-spaced lines of type.

It is never wise to try to type along the bottom edge of your paper
unless you cannot avoid doing so. The proper way to know when you are
approaching the last line on which you should try to type is to place in
advance a faint pencil mark on the outer edge of your paper and to gauge
your typing by that mark when it appears above the alignment scale.

1 2 3 4 5 6 7 8 9 10 11 12 13 14

TOTAL WORDS
13
26
40
54
59
72
86
100
115
129
143
157
171
185
199
213
227
241
255

If you know in advance that you will have to type along the bottom edge, you may arrange to do so by using either a backing sheet or a pocket sheet. When you have reached a point about one third of the way down the sheet on which you are typing, insert a backing sheet between the back of the roller and the paper on which you are typing. Continue typing. When this backing sheet appears above the alignment scale, you can anchor the paper on which you are typing to it by means of paper clips at both outer edges. Another way to accomplish this objective is by placing the pocket of a pocket sheet (described in the lesson on cards and labels) over the bottom edge of the paper on which you are typing. The depth of the pocket will, of course, determine the point at which you can type your last line.

When in a line of typing you find that a word has one too few or too many letters in it, you can make a neat correction by erasing the entire word and then retyping it correctly by using the half-spacing mechanism of the machine. On some machines the half-spacing mechanism is operated by the space bar, and in others by the backspacer. The principle is to press down to the bottom and hold the space bar or the backspacer and, while so holding it, to stroke the correct character.

If you use the space-bar method, you will retype the word forward; if you use the backspacer method, you will retype it backward. Also, when you hold the space bar down, the carriage moves forward only a half space; when you hold down the backspacer, the carriage moves backward a full space and a half. Now to illustrate. Suppose you type the word "ful" instead of "full." First erase "ful." Then for the space-bar method, position the carriage so that the last letter of the preceding word is at the exact printing point. Now press down and hold the space bar for each letter in succession while you strike the letters in full. For the backspacer method, position the carriage so that the first letter of the succeeding word is at the exact printing point. Now press down and hold the backspacer for each letter in succession while you type the letters lluf. If you have written "fulll" instead of "full," your procedure will be the same except that your starting point will be different by one full space.

To type on individual sheets of a group bound together at the top, you must insert the sheet from in front instead of from the back of the platen. First insert a blank sheet in the usual way and turn it until about an inch appears in front above the alignment scale. Now place the bottom edge of the sheet on which you wish to type between the platen and that part of the blank sheet which is showing in front; reverse the direction of the platen until you reach the point where you are to type.

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

- 1. *Typing omitted letters:* Type the following sentence as shown —
If I leave out leters, I will slow down in my reading and typing.
Follow the directions in the Timed Writing to correct the omission.
- 2. *Taking out added letters:* Type the following sentence as shown —
If I add letteers, I will practice for more clean-cut strokes.
Follow the directions in the Timed Writing to correct the addition.
- 3. *Typing close to the bottom of a page:* Type a line within an inch of the bottom of a sheet of paper. Turn the sheet back to approximately the middle of the sheet, place a pocket sheet on the bottom, and turn the paper to the writing line. Type two more lines.
- 4. *Typing on stapled material:* Draw three lines in the middle of two sheets of paper. Fasten the two sheets together at the top with two paper clips. Insert a pocket sheet into the machine. Turn back the second sheet free of the machine. Set the first sheet in the pocket sheet and front feed it into the typewriter. Turn the sheet down to the top ruled line and write your name and address. Remove the first sheet and repeat the whole process with the second sheet.

PART B
Typing Various Jobs
Expertly



LESSON 27.
TABLES AND
TABULATIONS

Section A Error-Prevention Practice

1. Word Control

permitting alignment objective necessary equals sufficiently procedure
columns previously remaining accomplish determined typewritten quickly

2. Sentence Control

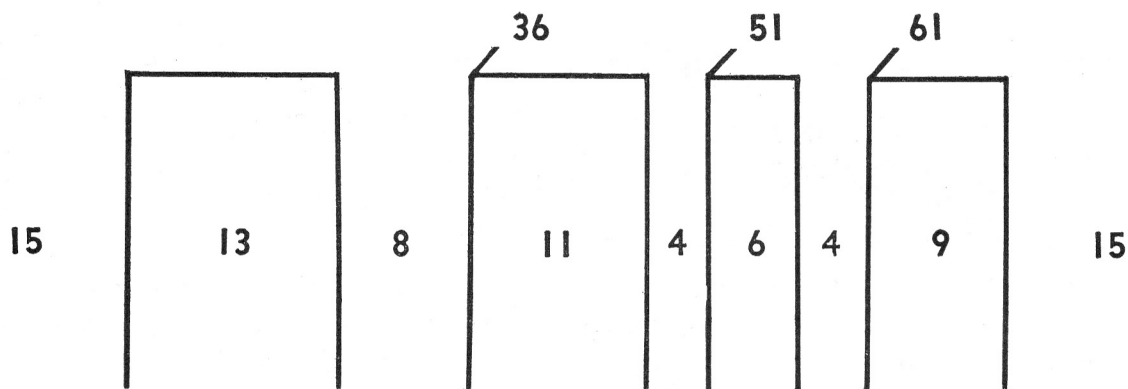
They were determined to have the remaining column typewritten quickly.
They had previously accomplished their objectives on those procedures.
They were not permitting the alignment scale to do its necessary work.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

I may know a good method for producing an attractive and usable table.
My plan sheet is a blueprint of the finished product I expect to type.
He finds headings and subheadings easy to center over typed materials.



Planning a Tabulation

Section C Speed-with-Control Timed Writing

Special arrangements of columns on a page are called tabulations, and this lesson will tell you how to make and use a plan sheet for typing them.

The plan sheet involves careful preparation and takes a little time and thought. In the long run, however, it saves time because it eliminates the need for a rough draft of the material to be typed. Also, it gives you a picture of the finished product and provides the data needed for the layout, thus permitting adjustments to be made before final typing.

The first step in making a plan sheet is to determine the exact number of spaces in the width of paper you plan to use for your tabulation. By inserting the plan sheet into the machine and measuring from zero on the alignment scale, you will obtain this number very quickly. Then remove the plan sheet from the machine because you are going to mark on it with your pencil.

Your objective, of course, is to locate the exact points where you will set the left margin stop and the tabulator stops. First, with your pencil, mark out blocks to represent the columns you will have in your tabulation. Count out and mark in each block the number of typed characters that will appear in the longest item of the column. Add all of these numbers together and subtract their total from the number of spaces you found for the width of the paper. The difference equals the total number of unused spaces that you will have for the margins and for the spaces between the columns. Then you must estimate the number of spaces to leave between these columns. You should plan not to have the columns too close together and yet sufficiently near to one another so that the

TOTAL
WORDS

13

27

29

41

55

70

83

97

100

112

126

140

154

168

174

187

201

215

229

243

258

272

286

300

314

329

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

	TOTAL WORDS
eye can travel easily from one column to another without becoming lost.	343
Write down between the various columns the number of spaces you think	357
are necessary. Then subtract their total from the remaining number of	371
unused spaces. The resulting figure represents an allowance for mar-	384
gins, half of that amount being assigned to each margin.	396
The next step is to calculate the exact locations for the left mar-	409
gin stop and for the tabulator stops. The left margin will contain the	423
number of spaces from the left edge of your paper that you previously	437
determined for that margin. The location of the first tabulator stop	451
is found by adding to the left margin the number of typed characters in	465
the first column plus the number of spaces between the first and second	479
columns. The second tabulator-stop location is found by adding to the	493
first tabulator stop the number of typed characters in the second column	508
plus the number of spaces between the second and third columns. The	521
locations of the remaining tabulator stops are found in the same way.	535
As each of these locations is found, you should write down the number	549
at the proper point in your plan sheet. Then set the stops on your type-	563
writer, insert your plan sheet into your machine, and try out the plan.	577
If any adjustments are needed, you can make them easily.	589
The third step is to determine the vertical placement of the copy.	602
The same procedure is used as set forth in Lesson 21. Insert your paper	616
and turn it to the point where your tabulation headings should begin.	630
The fourth step is to type the heading and subheadings. You should	643
apply the general principle that the heading and subheadings should be	657
centered over the typed material they cover. Hence, the heading is cen-	672
tered over the whole tabulation, and the subheadings are centered over	686
the respective columns to which they apply. By way of reminder, center-	700
ing is accomplished by adding the carriage-scale readings at the begin-	714
ning and ending of the typed material, dividing that sum by two to find	729
the center point, and then backspacing once for every two characters in	743
the headings.	745
If you will practice the procedure described above for making your	759
plan sheet, you will find that even the most difficult typewritten tabu-	773
lations are easy to do and fun to accomplish.	782

1
2
3
4
5
6
7
8
9
10
11
12
13
14

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

- Study the plan sheet and table, *Weekly Class Record*, from the above illustration.
- Prepare a plan sheet for a table entitled: *Best Typing Scores*. Use the following sub-headings: **Date**, **Student**, **Gross Words**, **Errors**, and **Net Words**. Tabulate, using the material shown in the illustration, adding a date column for each student.



Section A Error-Prevention Practice

1. Word Control

backspace-from-center tabulating timesaver column effectively suitably
briefly carriage obvious spacing in-between maximum digit six outlined

2. Sentence Control

The backspace-from-center method is a timesaver in column tabulations.
Briefly, the spacing in-between columns may often be a maximum of six.
It is obvious that an outlined plan is used effectively by the typist.

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4 8 12 16 20 24 28 32 36 40 44 48 52 56
2 4 6 8 10 12 14 16 18 20 22 24 26 28

It is easy to prepare the plan sheet and use it for setting up tables.
She knows how to produce a frame of white space around the typed work.
He always clears his machine of all stop sets before starting to type.

Section C Speed-with-Control Timed Writing

TOTAL
WORDS

In the last lesson you learned how to prepare a plan sheet for use
in tabulating. If several sheets of similar tabulated material are to
be typed, there is little doubt that the plan sheet idea will prove to
be a timesaver. Of course, such a plan sheet does take time to make and
another method may prove desirable. This could be true when only one
sheet of tabulated material is to be typed.

The backspace-from-center method is much used by typists, and it is
a very good method for setting up tabulations. If you will follow these
instructions carefully you will get good results using this method.

Always clear your machine carefully so that stops set for previous
tabulations will not interfere with your present work. After clearing,
the next step is to insert your paper. You will remember that this should
be done with a snap of the wrist rather than a slow rolling motion. Now
center the title and drop three lines. Again, center the carriage.

Now your paper is in correct position for planning the columns nec-
essary to tabulations. The next step is to backspace once for every two
letters in the longest item appearing in the first column. Of course,
this is the column that will appear at the left of the typed sheet. Now

1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

you must decide how many blank spaces should be left between columns. In smaller tables six blank spaces are the usual number, but this will depend on how many columns must be provided as well as the width of each of the columns. Backspace once for each two blank spaces to be left.

Continue the procedure just outlined for as many columns as you will have. You will then be ready to set your left margin at this point. You are now ready to decide where your tabulator stop settings should be. Space once for each letter or digit in the longest item that will need to appear in the first column. Now continue this spacing for the desired number of blank spaces that should be left between the first and second columns.

After completing the spacing for the first column and the blank space for in-between, this will be the point at which to set the tabulator stop for the second column. Now if you have planned a third column, it will be necessary to repeat the process which you used for the second column. Briefly, it is this. Strike the space bar for each space in the longest item appearing in the second column. Then continue spacing for the blank area desired between the second and third columns. Now you are ready to set the tabulator stop at this point for the third column. Continue this process until tabulator stops have been set for all needed columns. Usually three columns will be the maximum you will have to plan. If the items are small, however, such as a three- or four-digit number in all columns, then several columns up to as many as six or seven may be provided.

The next step is to return the carriage to the left margin and begin typing and tabulating the material to be typed. You should always be aware of the fact that typed material properly set up on a page presents a picture as well as a story. The frame is important and careful development of the typed material fitted to the page will result in a suitably framed picture. The story must also be told effectively and tabulated items related to each other must appear in correct relationship. Thus, the reason for such careful planning of the tabulated page becomes obvious.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Using the backspace-from-center method, type the table, *Weekly Class Record*, from the illustration in Lesson 27.
2. Type the headings in the table, *Best Typing Scores*, using the back-space-from-center method.



LESSON 29.
LABELS, CARDS,
AND POST CARDS

Section A Error-Prevention Practice

1. Word Control

correspondence difficulty cylinders flipped quantity uniformity scotch
twist procedure size simplify catch visible tier bottom handling thumb

2. Sentence Control

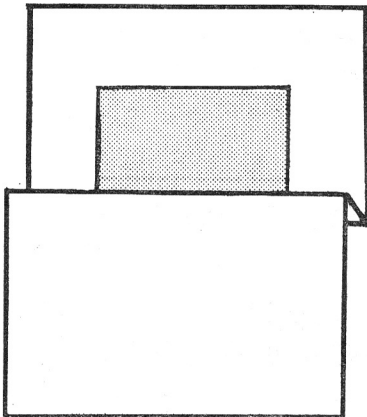
They should not have any difficulty with a quantity of correspondence.
Simplify your procedure in handling labels of various sizes and forms.
Tier the paper with a twist of the thumb and simplify all the motions.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

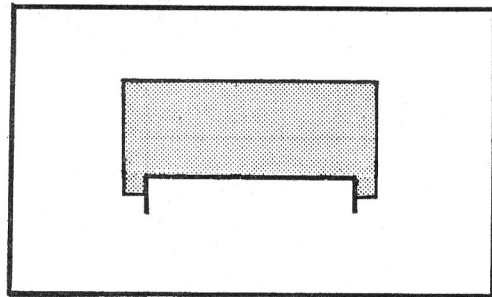
Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

Soon you will be able to type cards and labels without any difficulty.
The pocket sheet simplifies the typing of very small cards and labels.
He will want to use the quick-reverse method for typing in quantities.



Pleated Sheet



Slotted Card

Section C Speed-with-Control Timed Writing

Nearly everyone who types faces the problem of typing cards and labels. If you have typed cards or labels, it is possible that you have noticed the line of writing running off at an angle. The simple use of a pocket sheet can prevent this difficulty.

TOTAL
WORDS

13

27

41

50

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

It is easy to make a pocket sheet. Just fold a sheet of typing paper in half, bottom edge to top, and crease it with your thumbnail. Open up the sheet and lay it flat, with the crease up. With your thumbs on one side of the crease and your fingers on the other, pinch the paper back toward the upper half of the sheet to a depth of one-quarter inch or more, depending upon how close you want to type to the bottom of the card or label. Then again press down firmly with your thumbnail to fix the second crease. You will now have a pocket as deep as the fold. Attach Scotch tape to both sides of the fold to flatten the pocket and to simplify inserting it into the machine. Turn the pocket sheet into the typewriter until the bottom of the pocket is visible above the alignment scale. Place the card or label in the pocket and roll back the pocket sheet to the writing line of the card or label. The feed rolls hold the pocket sheet, and this in turn grips the label so that it will not slip.

A minimum of motion will save you time in handling labels and cards. This means that you must first plan the layout of your materials, just as you do your paper and envelopes. Fan out the labels so that their near edges tier toward you and place them next to your machine. As a guide to give uniformity to all labels of a given size, draw a pencil line straight upward on the pocket sheet at a distance of an inch or two from its left edge. Then place the left edge of the label against this line and set the left margin at the proper point for typing. When the label has been typed, turn up the pocket sheet with your right hand; and with the same hand remove the label and place it at the right of the machine. While your right hand is removing the label, your left hand should go down from the keyboard and pick up a new label. You should be ready to insert the new label in the pocket as soon as the typed one is removed.

Another method of typing a small, narrow label is to take a five-by-three or larger card, cut a horizontal slit in it slightly shorter than the label, and make two small vertical notches downward at the ends of the cut. This forms a pocket which will hold the label. The card is placed in the machine in the usual manner and then is fed with labels in the same way as the pocket sheet. Any card of standard post-card size or larger may be typed in the normal way without a pocket sheet. The card holders of the machine are usually sufficient to hold the card in place. If the message is a lengthy one, however, the use of a pocket sheet will allow you to type close to the bottom of the card without difficulty.

If you are typing cards in quantity, use the quick-reverse method. With this method you type the address on one side and flip the card

around the cylinder to type a message on the correspondence side. The procedure is as follows: After writing the address, give the cylinder knob a gentle, quick twist. The card will ride across the top of the cylinder, strike the paper table, and drop behind the cylinder. With another twist of the cylinder knob, the card will be in typing position for the message. A third and more powerful flip after the message has been written will cause the card to leave and fall back of the machine. At this moment your left hand will have a new card ready to insert as soon as the typed one is flipped out. If you type many cards, place a box back of the machine to catch the completed ones.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercises

Typing Labels:

1. Make a pocket sheet and insert it into your typewriter.
2. Make six labels by cutting paper into $1\frac{1}{4}$ " by $2\frac{1}{2}$ " pieces.
3. Fan out labels and position them at left side of typewriter.
4. With the left hand, insert a label into the pocket sheet and type your name and address on it. With the right hand, remove the label and place it to the right of the machine.
5. Repeat until all labels are addressed.

Typing post cards:

1. Fan out cards and position them at left side of typewriter.
2. Insert and address a card. Note: Card holders must be up and paper bail rollers positioned properly over the card.
3. Slowly turn out the card so that it falls on the paper table. Turn it in, message side in typing position.
4. Type a message; then with a quick twirl of the platen knob, flip the card onto the desk back of the machine.
5. Repeat six times.



LESSON 30.
ENVELOPES

Section A Error-Prevention Practice

1. Word Control

envelope well-balance approximately one-half unusually edges adjusted
front-feed employs automatically paper-bails spinning eliminate styles

2. Sentence Control

Spin envelopes into the machine to approximately one-half their width.
He is unusually fast because he employs the fast spinning-out methods.
My goal is to type well-balanced envelopes in about one-half the time.

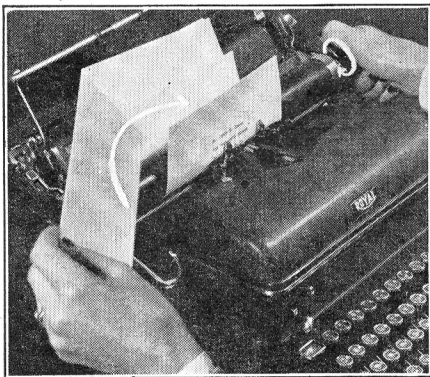
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

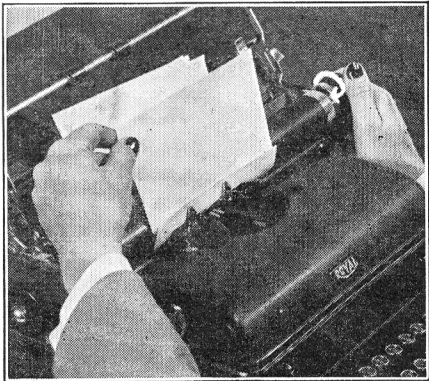
(For instructions, see Lesson 1)

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	•	•	•	•	•	•	•	•	•	•	•	•	•	•
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

Envelopes can be addressed faster if time-saving methods are employed. An addressed envelope should have at least three lines in the address. Useless motions can be eliminated easily by selecting a faster method.



Turning an Addressed Envelope Down to Within an Inch of the Top



Inserting a Second Envelope Back of the First

Section C Speed-with-Control Timed Writing

Addressed envelopes should present a well-balanced appearance. On standard business envelopes, the address starts at approximately two inches down from the top and about two and one-half inches in from the left edge of the envelope. On large standard business envelopes, the address should be started about two and one-half inches from the top and approximately four inches from the left edge of the envelope. If the address has an unusually long line, the starting point should be far enough to the left of the center to produce the desired balance.

Various styles may be used in addressing envelopes. The general rule, however, is to follow the style used for the inside address of the letter. At least three lines should be used for an envelope address. If no street address is given, the names of the city and state are typed on separate lines. Addresses of only three lines should be double spaced, as post offices are said to prefer this style.

There are three timesaving methods that can be used to insert envelopes into your typewriter so they may be addressed easily and quickly. One employs the front-feed principle. This method requires that the first envelope be inserted and addressed in the usual way. From this point on, the envelopes are inserted from the front of the platen in the following manner: Turn down the addressed envelope through the machine with the right hand until about an inch of the top of the envelope shows above the alignment scale. At this point, with the left hand

TOTAL
WORDS

13
27
41
55
69
83
96
109
122
136
150
165
178
189
202
216
230
244
257
271
285
299

insert another envelope between the front of the platen and the addressed envelope. Roll the finished envelope back through the machine, and the second envelope will be turned automatically into typing position. The addressed envelopes will accumulate on the paper table. When necessary, remove them and continue in the same manner until all of your envelopes are addressed.

Another method for envelope handling is called back feeding. Here the first envelope is fed halfway around the platen. From this point on, the envelopes are inserted from behind the platen in the following manner: Insert a second envelope between the platen and the bottom of the first envelope. Turn the first envelope to the writing line and address the envelope. Removing the first envelope turns the second envelope to the writing line. Place a third envelope between the platen and the second envelope. Turning out this addressed envelope automatically pulls the next into the machine, and the procedure goes on.

The third method is called the spin out. This method requires the use of the paper bail in the following manner: Feed the first envelope into the machine in the usual way and position the paper-bail rollers over the envelope. Address the envelope and give the platen knob a quick turn. The envelope will fly out and drop on the table back of the typewriter. A small box placed behind the typewriter will catch the envelopes. After spinning out the addressed envelope, the right hand positions the paper bail ready to receive the new envelope that the left hand has ready for insertion. After the envelope is inserted, the right thumb quickly secures the paper bail.

Decide on the method that will give you the best results. Practice to eliminate all useless motions. Be sure to insert the envelopes into the machine so that the left edge of the envelope is against the paper guide, which may be adjusted for envelopes of different size.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

Make practice envelopes as follows:

1. Turn your ribbon indicator to stencil.
2. Cut each of four sheets of paper in half to make eight half sheets.
3. Fold each half sheet about two inches from the top so as to form a flap; crease the folds firmly.
4. Arrange these practice envelopes at the left of the typewriter fanned out and with the flaps all going one way.

Complete the following exercise:

1. Practice addressing envelopes by chain feeding.
2. Practice addressing envelopes by front feeding.
3. Practice addressing envelopes by the spin-out-method.



Section A Error-Prevention Practice

1. Word Control

telegrams radiogram dispatch communication full-rate urgent stipulates
complimentary initial notation addressee previously accessibility zone

2. Sentence Control

A dispatch communication can be a telegram, cablegram, or a radiogram.
I made the notation of the addressee and put initials on the dispatch.
Delivery often depends on the zone and accessibility of the addressee.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4 8 12 16 20 24 28 32 36 40 44 48 52 56
• • • • • • • • • • • • • •
2 4 6 8 10 12 14 16 18 20 22 24 26 28

I am familiar with the charges on the various types of communications.
The typing of dispatch message forms can be done when typing a letter.
He knows it is best to understand the various rules on dispatch forms.

Section C Speed-with-Control Timed Writing

Telegrams, cablegrams, and radiograms are known as dispatch communications. Telegrams are used within land areas; and they include the day letter, night letter, and full-rate telegram. The fastest and most commonly used is the full-rate telegram, which serves the need for short, urgent messages. A flat charge is made for fifteen words, with an extra charge for additional words. This class of message is sent without delay and is delivered immediately upon arrival.

A day letter is slower and less expensive than the full-rate telegram, and it is delivered on the same day it is sent. The minimum charge is for fifty words, with a small extra charge for additional words.

The night letter is third in order of speed, as it is delivered the following morning. One to fifty words may be sent for the minimum charge, with each additional group of five words or less costing an additional small amount. These messages are accepted any time during the day or night up to 2:00 a.m. for delivery the following morning.

A cablegram is a communication between fixed points by wire or cable laid beneath large bodies of water, such as the Atlantic Ocean. Such messages may be sent in code. Delivery is dependent upon the zone and accessibility of the addressee to a receiving station. The charge per word is based on distance to the destination.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL
WORDS

12
27
41
56
70
84
93
107
121
135
147
161
175
188
202
214
228
242
256
266

A ship radiogram is a communication sent by radio to or from ships at sea. Either plain or code language may be used. The delivery at sea is dependent upon making contact with the receiving ship. The charge depends upon the distance of the boat from the place where the message is sent. The rule is to prepay these messages; and there is a charge for all words, including the address and signature. Any language which can be expressed in Roman letters is acceptable for a radiogram.

The press rate is a service available to newspaper reporters. It includes a day press rate and a night press rate, and it costs one half the commercial rate. Messages may be addressed only to newspapers, and they must be sent collect.

Telegrams and other kinds of dispatch messages should be typed in good form. Dispatch messages may be either single or double spaced in capital letters. A small x is typed in the space provided on the blank to indicate the kind of service desired. The addressee is the person, firm, or corporation to whom the message is to be delivered. Numerals are used for the date and street address. No charge is made for the address unless the sender stipulates two names for the same address, in which case a charge is made for the name of one.

The salutation and complimentary close are normally omitted from dispatch messages. The signature alone identifies the sender; but his name and address, and telephone number if desired, are placed in the lower left-hand corner. If there is more than one signature, a charge is made for all but one. There is no extra charge for titles which are placed after signatures. If the dispatch message is signed with a company name, the dictator's and transcriber's initials are placed in the lower left-hand corner. These initials, of course, are not sent by the telegraph office and serve only to aid the company for whom the message is sent. A notation is generally made by the secretary in the lower left-hand corner as to whether the message is sent collect, charge, or paid.

Sometimes when a typist is typing an important letter, he is asked to send a rush dispatch message. If this should happen to you, do not remove the letter, but use the following procedure. Roll back the letter carefully to within two inches of its edge. Then, using short dispatch blanks, place one against the paper table in front of the first sheet, and others in back of each piece of carbon paper being used. Then, turn all blanks (and the letter) to writing position for the blank. Type the message in the usual way. To remove the dispatch message, you once again roll back the letter paper to within two inches of

its top edge and remove the blanks. You may then turn the letter to writing position and continue typing it from where you previously stopped.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

TOTAL
WORDS
805
819
820

Section D Follow-Up Exercise

1. Type an original with two carbon copies of a letter or paragraph. Stop halfway down the sheet.
2. Insert half sheets or telegraph blanks as instructed in the Timed Writing.
3. Compose and type a telegram and remove the telegraph sheets.
4. Turn the letter or manuscript to its former writing position and continue typing.



LESSON 32.
MANUSCRIPTS

Section A Error-Prevention Practice

1. Word Control

manuscripts layouts decisions footnotes quotations incorporated Arabic
acknowledgments do's successive don'ts hyphenates consonants syllables

2. Sentence Control

Layouts should be made before typing manuscripts with acknowledgments.
Decisions must be made when footnotes and quotations are incorporated.
They know most of the do's and don'ts pertaining to syllable division.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4	8	12	16	20	24	28	32	36	40	44	48	52	56
•	2	4	6	8	10	12	14	16	18	20	22	24	28

Before typing manuscript work, they will select a good grade of paper.
A manuscript page looks best when it has a frame of white space on it.
The typist will find it helpful to mark the pages at the bottom edges.

Section C Speed-with-Control Timed Writing

Planning is essential for good manuscript typing. Of course, the first decision to make concerns the selection of paper for the job. Grades of paper differ, and many offices require a heavier weight of good bond paper for original copies, with a lighter weight being used for the carbon copies. Schools, too, have special requirements; and you should find out what the requirements are before typing a manuscript. When in doubt, always make one copy for the teacher or school and at least one carbon for yourself.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL
WORDS
13
26
40
55
68
82
97
102

The second step is to plan the paper layout and mark your sheets for footnotes. Follow the instructions in the lesson on paper layout very carefully. Space for footnotes can be planned and determined more easily if you make horizontal marks on the lower left margins of the first sheets. These should be made every inch for the final three inches on the bottom left edge of the page. Since six single-space typewriter lines make a vertical inch, you will know as you type down the sheet and arrive at the first mark that there are eighteen more lines to go. An inch is allowed for the bottom margin; this leaves twelve usable lines. Estimate the number of lines required for your footnotes for the page. You will then know whether it is time to type the footnotes or to add one or more lines of the manuscript. Since the left edge is usually bound, it is not necessary to erase these marks on the left edge of the paper.

A manuscript page with a one-inch frame of white space on all sides of the paper looks very good. If the manuscript is to be bound at the left edge of the paper, an extra half inch of margin must be allowed, thus requiring a one and one-half inch margin on the left. If the manuscript is to be bound at the top, an extra half inch is allowed for the top binding.

The typing should be double spaced throughout the entire manuscript, except for footnotes, tabular data, special listings, and those direct quotations that are set off and indented. Short direct quotations are usually incorporated in the text and enclosed in quotation marks. Poetry and long prose quotations are set off and indented, and no quotation marks are used.

The next step is to number the pages properly. The pages are numbered with Arabic numerals. The chapters are numbered with Roman numerals. The page number should be placed at least three quarters of an inch from the top of the sheet in the center or upper right-hand corner of the page, using Arabic numerals. The introductory pages such as title page, acknowledgment, and table of contents, may be numbered with small Roman numerals. If your manuscript is bound at the top, the pages may be numbered an inch from the bottom.

There are a few special do's and don'ts that should be kept in mind. Never place one line of a paragraph on a page. For example, a three-line paragraph must be completed on one page or carried over in its entirety to the succeeding page. Never hyphenate the last word at the bottom of a page. Avoid dividing two-syllable words; and, if possible, avoid dividing words at the ends of two successive lines.

There are other specific guides to acceptable word division that you should know. For example: When a consonant is doubled, as in the

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

word "expression," divide the word between the consonants. When vowels are doubled but pronounced separately, divide between them. When a syllable does not contain a vowel, as in the word "shouldn't," it cannot be separated from the word. The name of a person should not be divided and written on two lines.

Each manuscript page must be proofread; and this, of course, means that it must be read for accuracy of meaning as well as accuracy of typing. The correct procedure is shown in the illustration "Proofreading for Typists."

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Type the following exercise, double-spaced, exactly as it is given here:

Proofreading

Proof reading requires concentra-
tion, accuracy, and "an infinite capa-
city for taking pains".

When you proofreading, read very
slowly--not word for word but letter
for letter. aim for accuracy rather
than speed. Use proofreader's marks.

Indicate correctionslightly in
pencil on one of the Carbon copies.

2. Proofread and edit the exercise by using the proofreaders' marks shown below.
3. Type the corrected form in manuscript style with a 40-space line.
4. Check your edited work and final copy with the elements of good manuscript writing contained in the Timed Writing.

PROOFREADING FOR TYPISTS

ORIGINAL MARKED FOR CORRECTIONS

Proofreading

Proof reading requires concentra-
tion, accuracy, and "an infinite capa-

city for taking pains.

When you are proofreading, read very
slowly--not word for word but letter
for letter. aim for accuracy rather
than speed. Use proofreader's marks.

Indicate correctionslightly in
pencil on one of the carbon copies.

TYPED WITH CORRECTIONS

Proofreading

Proofreading requires concentra-
tion, accuracy, and "an infinite capa-
city for taking pains."

When you are proofreading, read
slowly--not word for word but letter
for letter. Aim for accuracy rather
than speed.

Use proofreader's marks.

Indicate corrections lightly in
pencil on one of the carbon copies.

PROOFREADER'S MARKS

[]	MOVE TO LEFT OR RIGHT	~ or tr	TRANSPOSE	#	INSERT SPACE	¶	PARAGRAPH
○	CLOSE UP	^	INSERT MATERIAL	⊙	PERIOD	---	OR sit. LET IT STAND
=	HYPHEN	φ	TAKE OUT	≡	OR cap. CAPITAL LETTER,	1	OR l.c. SMALL LETTER

Proofreading Marks and Corrected Copy

PART C

Making Duplicate Copies



LESSON 33.
SELECTION AND
USE OF CARBON
PAPER

Section A Error-Prevention Practice

1. Word Control

interchangeable threading purple sizes wrinkles manufacturers equipped
variety weight seven-pound medium horizontal numerical equalize usages

2. Sentence Control

A variety of carbon weights, including five-pound sharp, is available.
Manufacturers are equipped to provide colored carbon in various sizes.
Equalize the pressure of paper-bail rollers. Use the numerical guide.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

Card holders should be lowered before inserting carbon-copy materials.
Carbon paper is selected as to weight, finish, grade, color, and size.
An electric machine insures uniform type impressions for good carbons.

Section C Speed-with-Control Timed Writing

Carbon-paper copies are essential for efficient office records. By
means of carbon-paper copies, it is possible to make necessary informa-
tion available to several persons or offices with just one typing.

Carbon paper is available in a variety of grades, and it should be
selected carefully. Weight, size, finish, grade, and color are matters
to be considered when selecting carbon paper.

The weight of carbon paper is important in determining the number
of satisfactory copies that can be made. As a general rule, the greater
the number of copies desired, the lighter the carbon weight should be.
For average use, the seven-pound weight is considered suitable, as it
will produce from one to five good copies. A five-pound weight will
make from one to seven satisfactory copies; and with a four-pound
weight, as many as eleven copies are possible. The thickness of typed
characters will vary with the finish of the carbon. Available finishes
are sharp, medium, medium intense, and intense. A sharp finish makes
fine-cut characters, but an intense finish produces characters of a
heavy cut. Medium cuts come from using either of the two finishes.
It is considered advisable to use a sharp finish with elite type or
with heavy, glazed typing paper.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL WORDS
13
28
41
54
68
77
90
105
119
132
146
159
173
187
201
214
228
241
248

There are usually three grades of carbon paper; however, this number varies with different manufacturers. The best grade will not smudge or wrinkle; and when it is used several times, it is not likely to offset or make imprints in spaces or between lines. The best grade, however, is not necessary for ordinary usage. You can test for the grade of carbon by rubbing your finger against its surface. The better the grade, the less carbon will come off onto your finger.

As to color and size, no great problem is ever presented. Carbon is usually either letter or legal in size, but larger sizes can be purchased for special uses. The colors include black, blue, purple, green, and red. For office use, black is usually preferred; but you may select any color that appears to meet your particular needs.

One type of carbon paper comes equipped with a backing sheet, hood, and plastic threading strip. The carbons and hood are slotted so that with the use of the threading strip you can bind together any desired number of carbons. The hood guides the pack into the machine and keeps all the sheets aligned and, when you have finished typing, enables you quickly and easily to separate the paper from the carbon. The backing sheet protects the platen, serves as a cushion to bring out clear and sharp impressions on the carbon copies, and furnishes a numerical guide to the horizontal lines on the paper.

In using carbon paper, you need to give special attention to certain features of your machine. If you have interchangeable platens, you should use harder platens to make more numerous carbon copies. On all machines, the paper-bail rollers should be set one third the width of the paper from each edge to equalize pressure and enable you to reverse the direction of your roller without smearing your copies. Also, the card holders should be lowered, if your machine has them, to prevent them from marking the copies. To prevent the ribbon guide of noiseless machines from sticking, you should adjust the pressure indicator for the number of carbons you are using.

Remember that it will pay you well to know how to select the carbon paper that you need for a particular purpose.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Practice raising and lowering your card holders.
2. Practice setting the paper-bail rollers one-third the width of the paper from each edge.
3. Type a list of things to remember when selecting carbon paper.



LESSON 34.
USING A CARBON
PACK

Section A Error-Prevention Practice

1. Word Control

particular partly trough tugging clutch smudge wholly creasing loosely
assembling self-made alternately straight squeeze brings wrinkles snap

2. Sentence Control

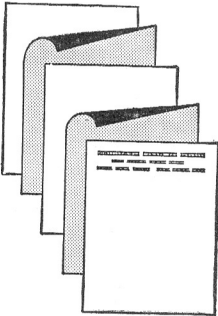
They will want to clutch the carbon pack loosely and prevent creasing.
Wrinkles may be prevented by use of the self-made paper carbon trough.
He will want to be particular about his work and avoid carbon smudges.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

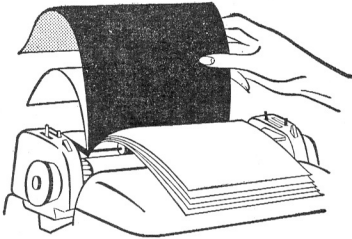
Section B Selected-Speed-Goal Practice

• 4 8 12 16 20 24 28 32 36 40 44 48 52 56
2 4 6 8 10 12 14 16 18 20 22 24 26 28

There are efficient methods for assembling carbon packs for insertion.
Good carbon work requires a well-working typewriter and an even touch.
They like to remove carbons from typing paper in only one easy motion.



Desk Method



Machine Method

Assembling Carbon Packs

Section C Speed-with-Control Timed Writing

Assembled carbon packs, ready for use, may be purchased, but they
are usually designed for a particular purpose and are often limited to
only one use. Other carbon packs are partly made, but in most offices it
will be necessary for the typist to assemble the pack.

In the partly made pack, your only job is to slip sheets of typing
paper between carbon pages. These pages are held together by a backing
sheet which folds over at the top to form a binding hood. It is best to
lift up the sheets of carbon and load the typing paper from the bottom,
letting fall one sheet of carbon each time you slip in a sheet of paper.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL WORDS
13
27
42
52
66
80
94
108
123

There are two methods of assembling the self-made pack. In one method, you alternately lay down sheets of typing paper and carbon; and then insert the whole pack into the machine. In the other, you first insert the top edge of the sheets of typing paper into the machine, and then drop a sheet of carbon between each two sheets of paper. Begin with the sheets at the back of the pack for the latter method. Hold the last sheet of paper between the thumb and the first finger of your left hand and drop in the carbon, glossy surface toward you, with your right hand. As the carbon is dropped into place, grasp both it and the last sheet of paper with your left hand. Now with your right hand pick up the next sheet of paper and bring it upward and backward, so that your left hand may catch and hold it along with the paper and carbon it already holds. A gentle blowing of your breath against the carbon as it drops into place will help it to fall quickly and smoothly into correct position. Also, running your fingers gently along the typing paper as each sheet comes into place will help prevent wrinkles and creasing. When all sheets of carbon have been dropped into place, you may turn the pack to writing position.

A carbon trough, consisting of a small piece of paper as wide as your carbon and folded to a depth of about two inches, is very helpful in inserting self-made carbon packs or several sheets of typing paper into the machine. The trough is placed against the paper table of the machine, and the typing paper or the carbon pack is dropped into it. When you turn the platen, the trough serves as a guide to keep the pack of paper straight and as a vise to prevent the carbon and typing paper from slipping as they are turned into the machine. The trough may be removed when the pack reaches typing position.

Typing paper should be separated from carbon with a single movement. In the wholly self-made pack, the thumb and first finger of the left hand hold the top left-hand corner of all the sheets of typing paper, while the thumb and first finger of the right hand hold the lower edges of the carbon. With slight amount of gentle tugging, the carbon will detach itself from the typing paper. As your two hands draw apart, all of the typing paper will be in your left hand and the carbon in your right. To prepare for this kind of separation, you should always do two things. First, clip off the top left-hand corners of the carbon so that your left hand will grasp only typing paper. Secondly, use carbon that is slightly longer than your paper, so that your right hand will grasp only carbon. With the partly self-made pack, the separation is done in the same way, except that your left hand grasps the carbon hood while your right hand grasps the typing paper.

Creasing of paper or carbon must be avoided, as it will mark the typing paper and spoil the carbon for a second use. Creasing can be prevented by releasing the paper-feed rolls with the paper-release lever before inserting the pack. Return the lever slowly to normal position, because letting it snap back is likely to mark the typing paper. Smears and smudges can be avoided by handling carbon packs loosely and lightly but firmly. Never clutch a carbon pack tightly. A carbon pack can be straightened in the machine by using the paper-release lever, just as in the case of paper alone.

Whichever method you select for using carbon paper, practice will enable you to become efficient.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

686
700
714
728
743
757
771
785
790
803
809

Section D Follow-Up Exercise

- 1. Insert three sheets of paper, turning the platen just enough to hold the paper; then put in two carbon sheets. Follow the procedure as described in the Timed Writing.
- 2. Make up and insert a carbon pack by using a trough. Remove the trough and then the carbon pack. Separate the carbons and paper as described in the Timed Writing.
- 3. Repeat the procedures until your pack insertion and separation becomes easy and smooth.



LESSON 35.
PREPARING TO
TYPE A STENCIL

Section A Error-Prevention Practice

1. Word Control

fibrous duplicate impression transfers package punched-out preparation
sixty horizontal mimeograph fifty-three fabric cellophane bristle pica

2. Sentence Control

I prevent punched-out letters on stencils by using a cellophane sheet.
The guides on the stencil show a pica scale line limit in duplicating.
Please note the horizontal marking between line fifty-three and sixty.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

(For instructions, see Lesson 1.)

• 4 8 12 16 20 24 28 32 36 40 44 48 52 56
2 4 6 8 10 12 14 16 18 20 22 24 26 28

You will want to be familiar with the guides or markings on a stencil.
Copies to be duplicated are first prepared accurately on typing paper.
You may want to change your fabric ribbon to a plastic stencil ribbon.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section C Speed-with-Control Timed Writing

A stencil consists of a thin sheet of fibrous paper coated with a plastic substance mounted on a manila backing sheet, and it is used to duplicate letters, manuscripts, or other typewritten forms. Type impressions on this thin sheet make small cuts in the surface plastic through which ink flows on the stencil and transfers the outlines of the impressions on duplicating paper.

A package of stencils includes stencils and cushion sheets. A cushion sheet is a very thin, sometimes waxed, sheet which is placed between the stencil sheet and the manila backing. This improves the evenness of the impressions. Some manufacturers include plastic or cellophane sheets with each package of stencils. These sheets are placed on top of the writing surface of the stencil to prevent punched-out letters.

Guides or markings on the stencil are another aid to the typist. Horizontal typewriter lines are indicated by the numbers on the margins. A mark at every sixth numeral indicates an inch. The scales ruled at the top and bottom of the stencil indicate horizontal spaces. The pica scale above and the elite scale below the line show the duplicating limits of the duplicating machine. Horizontal markings between lines fifty-three and sixty serve as a warning for the end of the stencil, as line sixty-two is the limit for a standard-size page. For a legal-size page, line seventy-five is the warning; and line seventy-eight is the last line for typing on the stencil. The dotted line down the center of the page indicates the center of the stencil. It aids in placement or centering of headings on the page. From the center line, backspace once for each two letters in your title, and the heading will be centered over the usual page of duplicated writing.

The first step in preparation for typing a stencil is to prepare the copy to be duplicated. Set up the material on regular typing paper. Compare the copy with the size of the stencil by placing it between the stencil and the backing sheet. Its top edge should fall under the line marked "Top Edge Paper Guide" on the stencil. Then indicate the starting points on the stencil sheet with a pencil mark outside the margin markings.

The second step is to exchange your fabric ribbon for a plastic stencil one. If you keep this plastic ribbon on an extra spool, your replacement will be speedier. The plastic ribbon prevents the type from cutting out letters and aids in producing a clean, even-cut stencil. A plastic or cellophane sheet will do the same.

TOTAL WORDS
13
26
40
54
67
75
87
101
114
128
142
156
157
170
185
198
212
226
240
253
268
281
295
308
322
336
347
360
374
388
402
416
429
432
445
459
472
487
496

Even if you use a special plastic ribbon or sheet, you must clean the keys with a stiff bristle brush. Brush the type so the dirt falls away from the machine. If type is not thoroughly cleaned of carbon and ribbon deposit, the stencil will not be cut properly and will not reproduce the copy evenly. Then set the ribbon indicator on stencil position.

The third step is the insertion of the stencil into the machine. Hold the stencil and cushion sheet together at the bottom and insert them into the machine with the backing sheet next to the platen. Check the alignment with the horizontal markings on the stencil. Place the paper-bail rollers at the extreme right and left edges of the stencil. Then roll the stencil to the starting line indicated by the points marked on your typed rough draft.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Type the first two paragraphs of the above Timed Writing as a preliminary step for duplicating those paragraphs on a stencil duplicating machine.
2. Compare the sheet with the size of the stencil and indicate the starting points on the stencil.
3. Prepare the machine for stencil writing. (Follow the instructions given in the above Timed Writing.)



LESSON 36.
TYPING A STENCIL

Section A Error-Prevention Practice

1. Word Control

expertly wax delicate fluid circular successive substitute illuminated
wrinkling proofreading stylus cellophane dotted benzine loops denatured

2. Sentence Control

Use a circular motion when applying correction fluid to typing errors.
When removing a stencil, avoid wrinkling the many delicate wax fibers.
The scope is an illuminated box used to proofread copy or trace lines.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4 8 12 16 20 24 28 32 36 40 44 48 52 56
• 2 4 6 8 10 12 14 16 18 20 22 24 26 28

I am able to make signatures on stencils by using a ball point stylus.
A stencil drawing may be made with a stylus, ruler, and tracing paper.
You must remember to clean the typewriter platen and feed rolls often.

Section C Speed-with-Control Timed Writing

The typing of a stencil is just a matter of typing on a different surface than the usual typing paper. Stencils are so expertly made today that the typist needs merely to type in the usual fashion and it will be typed properly. The object in typing a stencil is to cut the letter outlines in the wax of the sheet but to leave the delicate fibers intact. Electric machines make uniform type impressions and only require adjustment of the impression indicator for stencil typing.

Errors made on stencils must be corrected carefully. A special correction fluid is needed. Each error must be corrected separately, even if there are several successive errors. With a circular motion, rub each character gently by using the round end of the burnisher, or glass rod. A paper clip may be used as a substitute. This smoothes and closes the wax cuts in the stencil. Next, apply a thin, but complete, coating of correction fluid over each error. Do this with a single vertical stroke of the brush. When the fluid is dry, retype the character, using a light, even touch.

To remove the stencil from the machine, release the paper-release lever and roll the stencil out of the machine very slowly to avoid creasing or wrinkling it. Remove the cushion sheet and save it for the next stencil.

The next step is proofreading. Before running the stencil off on a stencil duplicator, proofreading must be done. Errors are easy to correct before the copy is duplicated, but correcting a stencil once it has been placed on a duplicator is very discouraging work. If a carbon sheet is placed between the backing sheet and cushion sheet, proofreading can be done from the carbon copy on the backing sheet.

An illuminated drawing board or scope is an aid in stencil work. The scope is a box that consists of a frosted glass top with an electric light underneath. It can be used to check errors or to trace lines, pictures, graphs, or almost anything desired on a stencil. The stencil is placed on the scope and covered with cellophane paper. This helps to prevent tearing or pulling the stencil. Signatures can easily be made by using a ball point stylus. There are lettering guides that may be used to trace letters on the stencil with a wire loop stylus. These guides are flat pieces of colored celluloid with cut-out letters. The wire loop stylus is moved back and forth in the slot of the guide to produce an impression on the stencil. A plain stylus is used for special work on stencils. There are many kinds of styli that make it possible to produce thick lines or thin lines, dotted lines, dots and dashes, or shaded lines.

TOTAL
WORDS

13
26
40
53
67
81
95
107
121
135
149
162
177
191
205
211
224
239
253
255
267
281
295
310
323
335
348
363
376
390
404
418
431
445
459
473
486
500
514
519

Drawings and tracings can be reproduced rather simply by means of tracing paper. The drawing is first made on the tracing paper. The tracing paper is placed under the stencil on the scope. With stylus and ruler, the drawing, which is visible through the stencil, is traced onto the stencil.

After the stencil has been used, it must be either thrown away or filed for future reference. If it is to be filed for future use, it must be cleaned. The following steps are suggested: Blot it with absorbent paper, use a soft brush and clean it with benzine, dry it with blotters, and place it between several clean sheets of dry or oiled paper. Clip a reproduced copy of the stencil on top. File in regular folders if available and store in a cool dry place.

The last step is to clean the typewriter platen and feed rolls. Run a sheet of blotting paper around the platen several times. If you do much work with stencils, the platen should be cleaned with a soft cloth moistened with denatured alcohol.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Type the stencil prepared in the Section D previous lesson.
2. Proofread the stencil. (Note: For easy proofreading, make a carbon copy of the stencil by placing a carbon sheet and sheet of paper beneath the stencil on top of the backing sheet.)
3. Clean the platen with denatured alcohol. Run a sheet of blotting paper around the roller several times.



LESSON 37.
PREPARING THE
DITTO MASTER

Section A Error-Prevention Practice

1. Word Control

illustrations drawn clip sketched original reverse smudges duplicators
excess previously reproduction liquid aniline replica mechanical Ditto

2. Sentence Control

A liquid reproduction process, using aniline dye, is called the Ditto. Using a drawing board, illustrations may be drawn and sketched easily. Good mechanical condition of the typewriter is required for good copy.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4	8	12	16	20	24	28	36	40	44	48	52	56
2	4	6	8	10	12	14	16	20	22	24	26	28

All good typists know that it is necessary to clean the type each day. After planning with care, she finds it easy to type excellent masters. An eraser shield is most useful when correcting errors on the masters.

Section C Speed-with-Control Timed Writing

One of the most popular liquid duplicators in use today is the Ditto. This direct process machine delivers good copy where there is a need for up to 500 copies. These can be turned out rapidly and distributed quickly in cases where all persons need to have specific information very promptly.

The principle on which the direct process machine works is simple. You prepare the original copy or master by typing through a sheet of special carbon paper onto a master sheet. This carbon paper has a deposit of special aniline dye on one side. In preparing the master, this dye, or ink, is transferred to the master sheet. You then attach the master to the rotary drum of the machine and produce the desired copies.

If you are careful you will find it easy to type excellent masters. You will want the best possible copies so it is important that you plan your master with care. The copy you want is merely a replica of the master. You must produce a good master for good copy, as the copy can never be any better than the master.

To prepare a good master, you must keep your typewriter in good mechanical condition. The make or model of typewriter is not important, but the condition of it is very much so. You should know that a soft platen will produce poor copies. Be sure that your platen is of medium hardness if you desire best results.

Always clean your type before beginning to type a master. There is a type and platen cleaner which is made for just this purpose. Of course, all good secretaries clean the type every morning before beginning the day's work; but even where this is true, the type should always be cleaned before typing a master.

Now that you are ready to cut your master, place a sheet of Ditto direct process carbon paper on a Ditto backing sheet. Be sure the carbon side is up when you assemble the pack. Now place a sheet of Ditto direct process master paper on the carbon paper. With the master sheet up, you are ready to insert the three sheets in your typewriter. You are now ready to type and you should do this with a firm, even stroke. Do not try to hurry when typing masters and be sure to strike all of the keys with the same amount of pressure.

TOTAL
WORDS

12
26
40
55
59
72
86
100
114
128
142
156
170
183
197
205
217
232
245
260
267
280
293
308
322
329
342
356
371
384
398
412
426
434

Illustrations may be drawn on Ditto copy very easily. All you need to do is to place the master sheet on the drawing board or desk and sketch in your drawing lightly on this master. After doing this light sketch, remove the master from the board and place a Ditto backing sheet on the desk or drawing board. On top of that place a sheet of Ditto direct process carbon. Be sure the carbon side is up. Next, place the sheet on which you sketched over the carbon. Clip the sheets together and trace over the original drawing with a hard pencil. Use enough pressure to get a good deposit of carbon ink on the master. It is best to work on a hard surface such as glass or metal. The finished master will appear in reverse on the back side of your master sheet. You are now ready to run copies.

It is easy to correct errors made when typing or drawing on Ditto masters. Be sure to use an eraser shield which will aid you to avoid smearing. Erase carefully with an ordinary pencil eraser. At first a smudge will appear. Keep on erasing until this smudge disappears. Of course, you must be careful not to damage the surface of the master with your eraser. Some typists prefer to use a pen knife or razor blade for removing the excess dye before erasing while others use a plastic type cleaner for this purpose. If the excess dye is removed, the smudge referred to previously is avoided.

Next, tear off an unused corner for your carbon paper and place it over the error. Type the correction. To make sure of bright reproductions of your corrections, strike the character two or three times.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Clean the type in preparation to type a master.
2. Simulate the Ditto process for cutting a master.
3. Correct any errors as indicated in the above Timed Writing.

PART D

Maintaining Your Typewriter



LESSON 38.
RIBBON CHANGING

Section A Error-Prevention Practice

1. Word Control

trigger carriers unfastened refastened inky crank empty slot
tripping ribbon automatically left-hand simultaneous threading spindle

2. Sentence Control

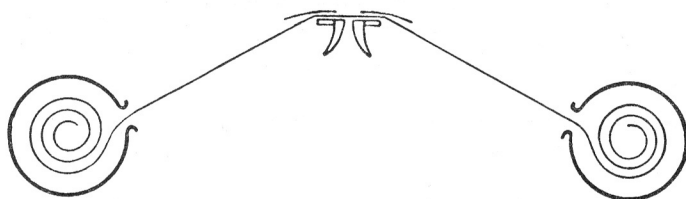
They know how the ribbon is unfastened and refastened on each machine.
Some ribbons have an eyelet, and others fasten on points on the spool.
In lowering the spool, the slot slides easily over the tripping lever.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

Be certain to have the ribbon pattern in mind before changing ribbons.
Your ribbon can be threaded automatically through this ribbon carrier.
Efficient typists do not get their fingers inky when changing ribbons.



Ribbon Winding Pattern

Section C Speed-with-Control Timed Writing

When a typewriter ribbon has been used for several weeks of steady typing, its ability to produce good copy diminishes. Although only the upper half has been used, the ink in the lower half either has evaporated or has been absorbed by the upper half. Therefore the ribbon is usually discarded, and a new one is placed on the typewriter.

Some typists, however, want to make use of the lower half of a one-color ribbon; so they change the ribbon indicator to "red" position. A really efficient typist does not change ribbon position this way because

TOTAL
WORDS

13

27

42

56

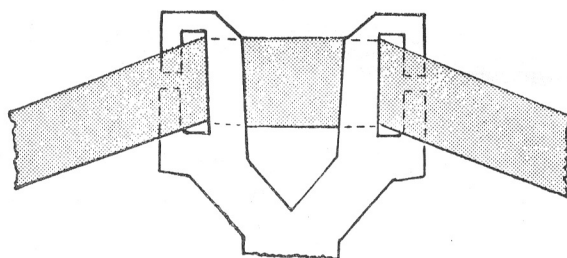
67

80

95

109

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |



Threading a Ribbon

it necessitates a heavier key touch to lift the ribbon on each stroke. It is better to turn the ribbon upside down. This can be done by winding the ribbon onto one spool, unfastening the end from the other spool, refastening it so that the bottom edge of the ribbon is up, and carefully rewinding it on the empty spool. The ribbon makes a half twist as it winds onto the empty spool. When all the ribbon is on the second spool, it is unfastened from the first spool and then refastened after removing the half twist.

Whenever you work with ribbons, your fingers will become inky unless you protect them. One convenient way is to rub wet soap on your fingertips and let it dry before touching the ribbon. Later, the ink on the dried soap will wash off easily.

Before changing a ribbon, note carefully the threading pattern of your machine. On most machines the ribbon winds around each spool from the front side. After you have the ribbon pattern in mind, the next step is to wind all of the ribbons off the left-hand pool onto the right-hand one. If the machine has no hand crank for this purpose, you can revolve the right-hand spool by using the index finger of your right hand or the eraser end of a pencil.

In placing the spool or core with the new ribbon on the right-hand spindle, care must be taken to make a proper fit. On machines with a small ribbon-reversing trigger in the spool cup, the trigger must enter the proper opening in the spool between the ribbon and the hub of the spool. On machines with a slot in the hub of the spool, the slot must be directly above the tripping lever so that when the spool is lowered on the spindle, the slot slides over the tripping lever.

Examine the loose end of the new ribbon to determine how to attach it to the empty left-hand spool. Some ribbons have metal clips or eyelets that fit into little holes or slots in the spool hub. Others must be fastened to little metal points or prongs on the hub of the spool.

After the new ribbon is attached to the left-hand spool, the only remaining step is to thread the ribbon through the vibrator. This is done, of course, while the vibrator is raised to the highest point by

TOTAL
WORDS

123

138

151

165

179

193

207

212

225

239

253

260

273

287

301

314

327

341

349

363

376

391

404

418

432

444

457

471

485

499

512

526

540

locking two type bars in the "up" position. Grasp the ribbon between the thumb and forefinger of each hand. Place the ribbon behind the vibrator. Then, either pull the ribbon forward in such a manner as to thread it through the fingers of the vibrator, or make a little loop and crop the loop over the top of each finger of the vibrator. When the ribbon is threaded, pull it gently back and forth to make sure it is free and flat. Finally, return all parts of your machine to normal working position. You are now ready to type.

There is a very quick way to thread a ribbon through the carrier if the loose end of the new ribbon has no metal parts on it. You simply fasten it to the end of the old ribbon with tape; and, as you complete winding the old ribbon onto the left spool, the old ribbon automatically threads the new ribbon through the vibrator.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

Practice changing the ribbon on your typewriter. Follow the methods described in the Timed Writing.



LESSON 39.
ODDS AND ENDS OF
TYPEWRITER CARE

Section A Error-Prevention Practice

1. Word Control

usage carelessness neglect precision gummy glossy slippery unnecessary
pressure mechanic inexperienced gritty margin-release needlessly can't

2. Sentence Control

Carelessness, neglect, and poor usage make my platen glossy and gummy.
An inexperienced typist might let eraser crumbs fall into his machine.
This mechanic fixed the margin-release key and adjusted key pressures.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

Section B Selected-Speed-Goal Practice

4	8	12	16	20	24	28	32	36	40	44	48	52	56
2	4	6	8	10	12	14	16	18	20	22	24	26	28

All typists must know the essentials for properly caring for machines.
My machines, in order to work properly, need to be cared for properly.
Call a typewriter mechanic when you need one—but don't try to be one.

Section C Speed-with-Control Timed Writing

A typewriter is built to endure years of ordinary usage. Its parts are fitted together with real precision; and, properly used, it will give worthy service over a long period of time. However, it can be harmed through carelessness or neglect; and there are some specific things you should or should not do with your typewriter.

Many of us fail to realize that a cold machine does not work well and that often a typewriter or other machine will not operate properly in a below-normal temperature. In a way, your typewriter is like your car—it needs to be warmed up if it is cold. But don't go too far. Always keep your typewriter away from direct heat, because heat will dry the ribbon and the oil in the bearings and it will harden the platen.

Typewriters need little oil. Too much oil is as bad as none at all. An excess of oil in the wrong places will cause a machine to collect dust, become gummy, and wear needlessly. It will also splash on copy and will ruin a rubber platen. If your machine needs a general oiling, it is best to let the typewriter serviceman do it. However, you may and should oil the motor on the electric machine once a month. Ask your serviceman how many drops of oil should be placed in each of the oil tubes leading to the motor.

Platens, because they are usually made of rubber, need special care to make them last. In an ordinary day's work, the type strikes the platen many thousands of times. Protect the platen by inserting two sheets of paper at a time. NEVER STRIKE A TYPEWRITER KEY WITHOUT HAVING PAPER IN THE MACHINE. To do so is harmful to the platen and leaves an ink deposit on it which may spoil future work. Yanking the paper out of a typewriter is both unnecessary and unwise. It causes wear on the rubber platen and rubs paper sizing into it, thereby tending to make the platen glossy and slippery. You can accomplish fast, efficient paper removal by operating the paper-release lever and raising the paper bail.

When you make erasures, do not let the eraser crumbs fall into your machine. Eraser crumbs are gritty and will cause the type bars to stick and damage the inside of the machine. When you erase, always move the carriage of your machine far enough to the right or left to allow the crumbs to fall outside of the machine. If your error is on the right half of the sheet, move the carriage to the right. If your error is on the left half, move the carriage to the left. If necessary, use the margin-release lever and move the carriage an extra inch or so.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

TOTAL WORDS
13
27
40
54
65
78
92
106
119
134
148
161
175
189
203
216
230
244
250
262
276
289
303
316
330
343
357
370
384
389
401
415
429
442
457
471
485
499

Protect your machine from unnecessary pressures and falls. Don't sit on a typewriter or lean against it. Don't rest on the carriage, especially when it is off center. If a typewriter falls, there is trouble. Be careful when lifting a typewriter if you have to look for a pencil or eraser beneath it, or it may slip and fall. It's good insurance to fasten your machine to the stand so that it can't slip off.

You can do many things to keep a typewriter in good running condition. But don't try to be a typewriter mechanic. Inexperienced hands can do more harm in a few minutes than dust and dirt can do in a few months.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

Compose an article on the "Care of My Machine."



LESSON 40.
DUST, DIRT, AND
DILIGENCE

Section A Error-Prevention Practice

1. Word Control

floats particles everyday filters eventually vital furiously brush-off
segment semicircular proceed loose tilted deflector denatured slightly

2. Sentence Control

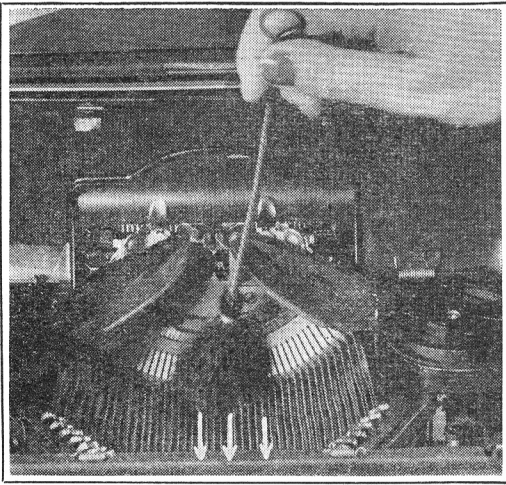
The particles of dust float through the filters every day of the week. Brush-off motions are used to dust the type and semicircular segments. A cloth, slightly moistened with denatured alcohol, helps loosen dirt.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

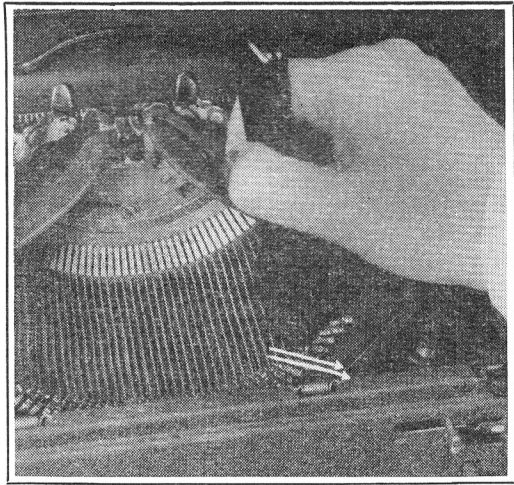
Section B Selected-Speed-Goal Practice

•	4	8	12	16	20	24	28	32	36	40	44	48	52	56
	2	4	6	8	10	12	14	16	18	20	22	24	26	28

All expert typists know how to protect machines against dust and dirt. They are always aware of the weekly duties as well as many daily ones. He knows that a machine must be covered at the end of the working day.



Brushing the Type Bar Segment



Brushing the Type

Section C Speed-with-Control Timed Writing

TOTAL
WORDS

Because they contain very fine particles of grit, dust and dirt can cause real damage to typewriters. Grit, although fine enough to float in the air, is actually just as hard as larger particles of dirt that are too heavy to float. More damage can be caused by dirt than is caused by normal everyday wear. Janitors sweep, and windows are opened; so dust from both inside and outside filters around and eventually lands on vital working parts of the typewriter. Careless erasing causes eraser crumbs to stick on the type bars, and sometimes a layer of eraser dust can be seen lying underneath machines. Avoid such difficulties by knowing how to protect your machine through proper action.

The operations necessary to keep a typewriter in good running condition can be divided into two groups—those that should be done daily and those that need be done only once a week. The daily duties are: First, before you start your day's work and also when the day's work is finished, dust your typewriter. Use a soft cloth and dust the cover gently. Don't agitate the dust by dusting furiously as if your life depended on it. Use a smooth brush-off motion so that the dust falls down and away from the machine. Then, lift off the cover and place it in your desk drawer or on the back of your chair; but do not clutter up your desk space with a cover. Dust the machine in the same manner. Second, clean the type-bar segment and the type. Use a short-handled soft brush. Brush the semicircular segment and proceed forward from left to right with a down and forward motion to the type bars. A clear, well-typed letter cannot be made with dirty type. Use a brush and brush the type with a down and forward stroke, brushing the particles

13

26

40

54

69

83

97

111

125

137

149

163

176

190

204

218

232

245

259

273

287

301+

315

329

344

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

toward the front of the machine. A soft plastic type cleaner or soft plastic rubber will do a better job. Third, clean the carriage rails. Move the carriage to the extreme left. Wipe the right end of the rails with a brush or a cloth wrapped around a pencil. Brush out and away from the machine. Then move the carriage to the right and wipe the left end of the rail. Fourth, when you finish your typing at the end of the day, pull the paper-release lever forward, center the carriage, and cover your machine. The paper-release lever, when pulled forward, releases the pressure on the feed rolls. A centered carriage prevents a machine from being knocked to the floor. A cover protects the inside workings from dust.

The weekly duties consist of the following: First, clean under the machine. Your machine can be tilted carefully and the table and machine wiped. Look for and remove loose bristles, fibers, and hair. Brush gently down and away from the machine. Second, clean the platen. If you do much stencil cutting, you may need to clean the platen more often. Run a sheet of blotting paper around the platen several times after cutting a stencil. Some machines have removable platens and removable deflector plates and feed rolls. When these parts are removed, you can clean them and can also remove eraser waste and paper sizing from the dust pan. If you have such a machine, lift up or press forward the levers at the right and left end of the carriage and remove the platen. If the platen can't be removed, clean it in position. Moisten a cloth slightly with denatured alcohol and rub the roller from end to end. Turn slowly so that all of the roller is cleaned. Even if you never type on a bare platen, the sizing that rubs off the paper still needs to be cleaned off the rubber. Paper sizing causes the platen to be glossy and slippery. The life of the rubber is lengthened when the platen is kept clean. Third, check your ribbon. If type impressions are too light or if the ribbon is worn in spots, it is time to replace the ribbon.

| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 |

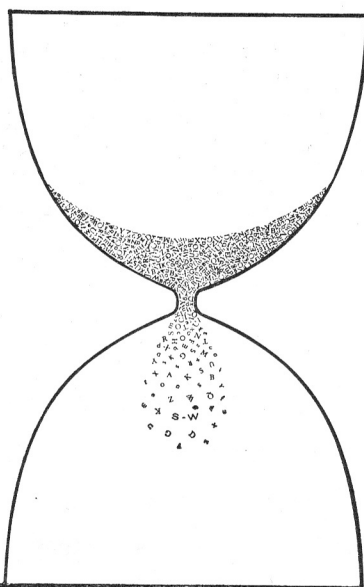
If you complete this Timed Writing before time is called, continue typing from the beginning of the copy.

Section D Follow-Up Exercise

1. Clean and brush the type bar segment.
2. Clean the type.
3. Clean the carriage rails.
4. Clean the platen.
5. Leave your machine covered, with the carriage centered, and the feed-roll pressure released.

Prescriptions

DIVISION IV



INDEX OF PRESCRIPTIONS

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A for Q. 99	I for E.100	O for P.103	T for R.104
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B for N.102	I for U.101	Q for A. 99	U for I.101
C for V.105	L for S.102	Q for Z.104	U for Y.104
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D for S.100	N for B.102	R for T.104	V for N.103
E for I.100	N for M.102	S for A. 99	W for E.105
E for O.103	N for V.103	S for D.100	W for S.105
E for R.100	O for E.103	S for L.102	Y for T.106
E for W.105	O for I.101	S for W.105	Y for U.104
I for D.101			Z for Q.104

A for Q, Q for A

acquired	antiquated	quantity	queer	equally
quaker	qualms	quality	opaque	quiet
Albuquerque	questions	adequate	quizzical	quickly
masquerade	quota	squeezed	quasi	quarrels
quite	bequest	quarters	plaques	acquired
unique	quandary	qualify	quaint	plaques

1. His quaint questions were quickly put on plaques.
2. The unique plaques were acquired in Albuquerque.
3. The Quakers were quite quiet in their quarters.
4. They quarreled as to the quality of the plaques.

A for S, S for A

sadness	stay	sad	amuses	sad
against	sail	washed	Asia	has
separates	maps	save	stands	season
same	Alaska	because	sash	seas
says	as	Alabama	because	lamps
also	panes	across	shape	answer

1. He sails from Seattle for Alaska and we are sad because he plans to stay the season.
2. The maps of Asia stand against the sand.
3. The sand sweeps across the beaches.
4. He will separate the coarse sand and save it for the sand maps.

D for S, S for D

students	degrees	farsighted	said	days
studying	aids	based	missed	grades
needs	workers	products	assisted	desires
leads	ideas	kindness	questioned	address
standards	should	listed	advised	sadly
friends	desks	Dad's	studies	goods

1. Students are studying for their degrees.
2. The needs of the students are met by farsighted workers.
3. Desks, doors, and other products, are advised for their needs.
4. We based our advice on studies made by Dad's workers.

E for I, I for E

receive	entire	copies	deliver	piece
neither	require	foreign	editions	chief
tried	quit	eight	service	quite
field	different	series	cities	differ
carried	surprised	quiet	edit	earliest

1. Some of the earliest editions were printed in a series of eight.
2. The chief service to the cities quit their deliveries to foreign cities.
3. They carried an entire new line of materials in their new store.
4. He plans to edit the entire editions and require earlier deliveries to the cities.

E for R, R for E

reach	remember	workers	realize	emergency
every	daughter	work	learn	abhorred
results	real	interest	endeavor	letter
freedom	realism	her	worker	erasure
career	earnest	write	market	reader
European	accuracy	erase	reason	

1. We are sure to remember her earnest work which led to her career.
2. The reason she did not write a letter was the emergency concerning her daughter.
3. His career as a European diplomat has interested everyone because of his resistance to pressure.
4. He erased the letter *r* on the page he was writing and wrote the letter *e* in the proper paragraph.

I for D; D for I

candid	tried	addition	reading	period
children	include	studied	Detroit	did
division	dispose	third	quizzed	Rhode Island
difficult	Philadelphia	confident	reading	decided
during	find	Florida	daily	Richmond

1. The children find the daily reading period difficult.
2. They soon tired of the daily reading and decided to include addition.
3. The viaducts of Philadelphia were widened to dispose of traffic during rush periods.
4. Detroit permitted their children to include reading in their studies.

I for O; O for I

going	knowing	outside	join	action
oil	enjoying	avoid	juniors	points
noise	income	official	obtain	hoping
anxious	social	serious	tonight	addition
voice	options	conditions	without	society
omit	copies	glorious	notice	seniors

1. He is going to get action from the officials on the oil options.
2. The juniors and seniors are enjoying the social outing.
3. He has obtained an opinion from the society and has gained additional points in his favor.
4. We notice he is going to omit going to official society tonight.

I for U; U for I

quit	inquiry	useful	quite	figures
outfit	juices	equipment	suitable	unfair
premium	suit	university	continues	furniture
failure	guide	fruit	alumni	public

1. He quit his outfit to become a guide at the university.
2. The furniture store will offer a basket of fruit as a premium.
3. Their failure in delivering equipment to the alumni was unfair.
4. Fruit juices continue to be at premium prices but the public is demanding an inquiry.

L for S; S for L

earliest	least	calls	sold	last
losses	silence	letters	lessen	usual
almost	last	else	lists	sells
girls	sales	lonesome	dollars	leisure
shortly	enclose	license	useful	slip

1. The earliest sales brought dollars to the store.
2. Almost all of the girls wrote letters in their leisure time.
3. The license expired shortly after the last day of the month.
4. Their losses were slight but their profits in goods sold was high.

N for B; B for N

men	bonbon	next	barn	ninth
behind	born	bound	business	union
bought	bun	begin	number	been
begin	bound	Boston	best	benign
announced	nine	banner	behavior	

1. The nine men announced they were bound for Boston.
2. The buns in the bin were the best buns we ever bought.
3. He announced he was to begin business the ninth of November.
4. He bought the broken bin from the men behind the barn.

N for M; M for N

important	human	mamma	movements	income
small	planned	moment	company	imagined
November	machines	manager	common	demand
manner	dinner	solemn	solemn	modern
gentlemen	apartment	normal	American	payments

1. The manager announced the important dinner at the new apartment.
2. The gentleman planned to bring a number of important American men.
3. The argument began when they demanded payments on the machines from the company.
4. At that moment, the man remembered his demands for payment and began to argue with the manager.

N for V, V for N

Vacation	never	November	invitations	eleven
ventures	advance	Virginia	seven	Vermont
avoiding	vanquish	invited	Denver	vanish
vacation	novel	banquet	even	giving

1. Eleven Virginians were sent invitations to the seventh reunion in November.
2. They are giving a banquet and have invited the people from Denver who are on vacation.
3. The novel was published in advance and included the ventures of those who vanished.
4. They are avoiding a winter vacation in Vermont but are planning a summer vacation in advance.

O for E, E for O

hope	people	opens	zero	offer
whole	Vermont	order	enjoy	November
moved	copies	direction	before	couple
once	Mother	possess	phone	dozen
enough	house	love	oppose	neon

1. Mother loved to see dozens of her friends and enjoyed opening her house to people.
2. They opposed the order whereby the people could take possession of their phones.
3. They sent copies of the whole order to a dozen couples.
4. More people hope the weather does not go below zero in Vermont in November.

O for P, P for O

transport	permission	people	opinion	policy
report	platform	position	possible	purpose
employ	reported	point	poise	employee
copy	portal	oppose	plenty	opposite

1. The report of the people made it possible to propose a new policy.
2. There are plenty of people who want permission to oppose the policy.
3. A copy of the policy is reported in the people's platform.

Q for Z, Z for Q

quartz	zones	prize	query	qualified
quit	Arizona	queries	quality	quiz
queer	sizes	quotas	zigzag	Switzerland
seize	citizen	zero	quantity	zoos
dozen	criticize	Brazil	questions	quote
quarter	quiz	zebras	required	zeppelins
zest	hazy	analyze	only	jazz

1. They seized a dozen quartz pieces from the citizens of Brazil.
2. They sized up the zebras in the zoo in Switzerland.
3. The citizens analyzed the dozen prize quartz pieces from Arizona.
4. It was quite queer to quiz the jazz singer.

R for T, T for R

forty	court	attractive	first	transferred
motor	latter	tried	three	amateurs
trip	hurt	short	street	stories
first	struck	turns	return	doctor
forty	thrown	art	quartet	truck
stories	retreat	trial	thirty	contractors
theater	party	certain	travel	girl's

1. The truck struck the girl and she was thrown forty feet.
2. The girl's quartet traveled farther than they thought.
3. The party entered the street near the art theater.
4. The brother was arrested and the court fined him at his first trial.

U for Y, Y for U

truly	busy	fully	young	you
Guy	survey	July	unusually	useful
yearly	yesterday	yucca	you	hurry
say	yourself	buying	journey	buoyant
country	quoted	surely	flying	duty

1. The youths were lucky yesterday on their flying journey.
2. The survey was unusually useful for our country.
3. Guy buys yucca yearly from the Yukon.
4. They say he is too young to fly on the journey in July.

V for C, C for V

vacation	vivid	voted	doctor	recent
varied	cover	conditions	discuss	victory
Denver	divorce	picture	even	Vassar
continue	develop	collect	visit	decide
accurate	advance	canvass	citizens	Dick
ticket	ventures	deceive	crave	discover

1. We decided in advance to collect pictures on our vacation in Denver.
2. Dick visited his cousin at Vassar on his recent vacation.
3. It developed that pictures of their vacation were varied and vivid.
4. Varied ventures covered our visit on our recent canvass of citizens.

W for E, E for W

weak	new	week	otherwise	winter
when	wider	water	between	white
west	well	wonder	were	power
women	country-wide	whatever	view	however
write	went	newer	New Mexico	waste

1. When we went to New Mexico for the winter, we saw a country-wide view.
2. They plan to write next week, otherwise, they will go west when the weather is good.
3. Many of the women went in the water during the winter when the ground was white with snow.
4. In the west, however, the power projects depend upon the water from the western mountains.

W for S, S for W

swarm	drawings	weeks	down	waste
some	news	warms	widows	same
show	went	was	summer	two
works	wants	wishes	writes	towns
same	swim	Iowa	wash	weds

1. Some of the workers spent weeks in Iowa during the summer.
2. We went to two towns to see the swimming teams win.
3. They wrote us news of the drawings during the two weeks of Iowa's fair.
4. He wishes the town were west of Washington and we could spend weeks there.

Y for T, T for Y

yacht	outlay	fifty	try	party
yet	truly	satisfactory	greatly	today
faculty	story	sixty	perfectly	partly
confidently	Tuesday	inventory	forty	expertly
tardy	yesterday	payments	satisfy	Saturday

1. Yesterday the faculty received fifty payments for work which was done expertly.
2. Yesterday the inventory showed an outlay which was forty times the outlay of last Saturday.
3. The party was tardy today but it was partly due to the stormy weather.
4. The work was done expertly and was satisfactory to all of the faculty.